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John C. Freund

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EXTORTIONISTS' GRIP ON OPERA SINGERS

**Gripon, Soyer, Carasa and Baron
Ask Protection Against
Claque Leaders**

A state of affairs which has long been known to have existed surreptitiously in America came to a head last Sunday, when officials of the Manhattan Opera Company were requested to protect their artists from the machinations of several men who have been soliciting money from them, ostensibly for the purpose of securing "regulated applause," calculated to bring about certain public success.

George Gripon, husband of the dramatic soprano; Marguerite Sylva and others state that various sums have been paid to one "Margoulies," and one signing himself as "Arlock." The former gave his address as the Hotel Navarre. This proved to be fictitious.

These men informed M. Gripon that Berthe Soyer, Frederico Carasa, Mme. Gripon and Alice Baron had paid from \$10 to \$50 each, with the understanding that it is essential to secure the co-operation of the claque if any sort of public demonstration was to be made sure.

Annoyed by the persistence, the prima donna appealed to Oscar Hammerstein for assistance, with the result that an effort has been instituted to locate the "Arlock" and "Margoulies," with a view to putting a stop to their overtures to the artists.

Seeing the possibilities presented at the Academy of Music, "Arlock" and "Margoulies" approached Nicola Zerola the night before he made his debut with the Italian Opera Company in "Aida," hinting, it is asserted, that his reception might not be so cordial as could be wished unless he engaged their services. Zerola, eager for every friendly hand, referred them to Antonio Ferrara, the general manager of the company, and Ferrara threatened to "wring their necks like chickens" if ever he caught them inside the doors of the Academy.

Although Jean Duffault, Laskin and Lalla Miranda, of the Manhattan, were singled out as likely prospects, the two "claqueurs" found them anything but willing victims, but Mme. Gripon, fearing to give offence, paid, through her husband, \$10 the night before her appearance in "The Jewess," the understanding at the first interview being that she need subsequently pay only \$5 for vociferous and continuous applause, guaranteed to bring all sorts of curtain calls.

Unfortunately, as M. Gripon explained, the claque did not do its work to the complete satisfaction of the soprano, and when the men appeared again they were told that their services would not be required on future occasions. M. Gripon said he was given to understand that he was making a mistake, which later would be regretted.

It is a matter of record that on Saturday night, immediately after Mme. Gripon's first entrance in "Tosca," violent and prolonged hissing took place. On the night of Carasa's debut two men were ejected from the Manhattan for persistently hissing the singer, and during the evening of Zerola's debut at the Academy similar insult was directed at the Italian tenor.

"It is a pity," said Sylva, "that any opera principal should have paid money to secure something which, in this country, could be of no artistic or financial help."

"I was informed, through my secretary, that these men proposed to handle the applause for me on condition that I would provide them with tickets to be sold, in which case I would not need to put up any cash. They had been accustomed, they said, to be paid in this way, as they had means of disposing of any quantity of tickets at prices less than the regular ones."

On Monday it developed that Margarita d'Alvarez, the leading contralto at the

(Continued on page 25.)



VICTOR MAUREL

Known Throughout the World as One of the Greatest of Operatic Baritones. He Has Announced That He Will Establish an Institute of Vocal and Operatic Art in New York. It Was Stated on Wednesday That He Will Appear in "Habenera" at the Metropolitan This Season. (See Page 4)

Metropolitan Stars for Concert Appearances

F. C. Coppicus, head of the Metropolitan Opera Company's concert department, announced on Wednesday that he has completed his list of artists for the forthcoming season. With about three exceptions the list includes every artist engaged for the opera company, and represents what is undoubtedly the greatest array of operatic vocal talent ever offered by a single bureau for concert purposes. There are over seventy singers in the announcement, and it is understood that their fees will range from \$200 to \$4,000 per concert.

Mme. de Cisneros for San Carlos Opera

PARIS, Sept. 18.—Eleonora de Cisneros, the American, has been engaged by Cléofonte Campanini as one of the principals for the San Carlos Opera of Naples this season. She had been scheduled for an engagement at La Scala, but the offer from Campanini proved more to her liking. She will appear in the rôle of *Eboli* in the revival of Verdi's "Don Carlos."

A New Tenor for the Metropolitan

A cable dispatch received by MUSICAL AMERICA on Wednesday indicated that Giulio Gatti-Casazza had engaged a new tenor in Pietro Audisio for the present Metropolitan Opera Company season.

Andreas Dippel and Opera Stars to Arrive on Monday

Andreas Dippel, director of the Metropolitan Opera House; Geraldine Farrar, Alfred Hertz and Glenn Hall, the American tenor who is to sing at the Metropolitan this season, will arrive in New York next Monday on the *Kronprinz Wilhelm*. Herbert Witherspoon arrived on the *Kaiser Wilhelm II*. On the *Princess Irene*, from Naples, which arrives on the 28th, are two new conductors for the Metropolitan—Egisto Tango and Vittorio Podesti. Anton Schertel, stage manager, and Kurt Stern, a new stage manager, arrive on the *Grosser Kurfürst* on the 27th.

Sam Franko Decorated in Berlin

BERLIN, Sept. 21.—Sam Franko, conductor of the concerts of old music in Mendelssohn Hall, New York, was to-day decorated with a gold medal of art by the reigning Duke and Duchess of Schwarzburg-Sondershausen.

Franko directed the concert at the Royal Theater, Sondershausen, yesterday.

Wedding Bells for Mary Garden?

PARIS, Sept. 21.—Mary Garden has opened her heart and her mouth in speech simultaneously. This is what she says: "Success is thrilling, but one pays the piper. I'll tell you what I'm going to do. I'm going to be married."

ZEROLA LEAVES THE ITALIAN OPERA CO.

Tenor Crosses the Rubicon by Joining Hammerstein Forces at the Manhattan

After having sung at but two performances at the Academy of Music with the Italian Opera Company, Nicola Zerola, the robust tenor with the attractive title of a "second Tamagno," jumped to the Oscar Hammerstein operatic forces this week. The impresario in an announcement made on Saturday evening said that he would sing *Radames*, in "Aida," on Thursday evening, and *Manrico*, in "Trovatore," on Saturday evening.

Palmieri & Vechsler, attorneys for the Italian Opera Company, drew papers on Tuesday praying for an injunction restraining Zerola from appearing at the Manhattan. The case was heard before Justice Guy in the Supreme Court on Wednesday.

Ever since Labor Day the Academy people have been busy changing their schedules to fill the gap left by Zerola's "indisposition." This malady, evidently a monetary madness of much method, was first labeled as a cold and then a severe case of relaxed vocal cords. The omniscient ones, however, designated it to be an acute attack of relaxed purse strings which the powerful hand of Dr. Hammerstein was not working overtime to remedy.

Meanwhile the Academy company struggled along bravely with but two tenors—Battaini and Armanini, alternating at each performance, and in many instances singing on consecutive nights.

Up till Tuesday the doings of the Italian company to prevent Zerola from abrogating his agreement were somewhat nebulous. Giuseppe Pinsuti, who is now the prime mover in the enterprise, while determined, had not flourished any Napoleonic plan of attack. At any rate, Hammerstein, holding nine points of the law (possession), is undoubtedly in command of the present day situation.

That Mr. Hammerstein is pleased with his catch is indicated by his words. His characterizing Zerola as "the greatest tenor in the world" also sounds entertaining.

"Mr. Zerola sang for me here on Sunday," said Mr. Hammerstein, "and I must say at once that I have never heard such a voice. I feel that now I can revive many of the old Italian operas which depend upon a great tenor for their success. Verdi operas in which he will sing later are 'Don Carlos,' 'The Sicilian Vespers,' 'Otello' and 'Forze del Destino.'"

"Some time ago Mascagni began an opera which required a remarkable tenor. I have cabled Mascagni that if he has finished this opera I shall be glad to produce it here at once, even before it is done in Italy. In case it is not finished I shall be glad to produce it when it is completed."

"In reference to the many allegations and statements made by those in charge of an Italian opera company in this city in the case of the tenor Nicola Zerola, I say that Zerola was under contract with me to appear in the regular season of the Manhattan Opera House. When I found him advertised to appear with another company in this city I promptly protested and instructed my attorneys to begin legal proceedings. Signor Zerola then informed me that unless his present employers could furnish full security for the salary they agreed to pay him for the eight months of his contract he would keep his old contract with me. As such salary guarantee was not forthcoming, dissensions reigning among the people at the head of the organization, he asked to be released by them at once. Mr. Ferrara, the then president of the company, recognizing the justice of my claim, released Signor Zerola from his obligations and his contract with his (Ferrara's) company. I have the release signed by him in my possession."

ANOTHER TOUR HERE FOR MARCHESI

**Famous Singer Will This Season
Give a Series of Recitals
in New York**

J. Saunders Gordon, who last season managed the first American tour of Mme. Blanche Marchesi, announced this week that her second tour, planned for this season, gives promise of being most successful.

"The best evidence of the success achieved in the United States and Canada by this famous singer last year is found in the fact that there has been a general demand for a return engagement in every city she visited a year ago, while many cities that she was obliged to pass by last year are now again anxiously asking for her presence," said Mr. Gordon.

Mme. Marchesi is expected to arrive in Montreal from Europe during the first week of October to give her first concerts in the Provinces of Quebec and Ontario. Later in the Autumn Mme. Marchesi will give a series of concerts in New York City, offering new programs, including, however, many features of last season's concerts.

Her first visit to this country gave Mme. Marchesi an opportunity to study the demands of concert audiences in the various cities, and she will this year select her programs according to this experience. In some cities she will offer some decided novelties—in fact, she will give them wherever a desire is expressed to make the audience acquainted with the novel in song rather than with numbers that are more familiar. A number of songs by American writers will also be brought forward.

Furthermore, it is announced that Mme. Marchesi will appear more often in her well-known lecture-recitals than she did a year ago. The demand for these lecture-recitals has been most pronounced. Audiences everywhere realize that they are learning more of the singer's art and much more of the methods of Mme. Marchesi's illustrious mother in this manner than in any other way. Musical schools and musical clubs are looking upon Mme. Marchesi's visit with a great deal of seriousness, fully realizing that it will be rich in



MME. BLANCHE MARCHESI

value as an entertainment and as an educational factor.

To Mr. Gordon Mme. Marchesi writes that she is eager to return to this country, and more than anxious to return to work. "I sang before strangers last season; this year I know I will be among friends. I have not forgotten their enthusiasm while I have been idling more or less in Europe. I am eager once more to greet them, to sing to them and to be inspired anew. Yes, there is much to inspire the artist on the western shores of the Atlantic, and I am free to admit it."

As was the case last season, Mme. Marchesi will be accompanied on this tour by Brahm Van Den Berg, the Belgian pianist and composer, who won the favor of American audiences a year ago.

not return from England until the latter part of October, owing to the death of his mother. Mr. Owst is instructor of harmony and composition at the Maryland College of Music and the Washington Conservatory of Music. He is well known as a composer, and is musical critic of the Baltimore Sun. Mr. Owst has been settled in Baltimore for sixteen years, but spends each Summer in England.

The European Conservatory of Music announces the opening of its tenth season. Director J. Henry Weinreich will continue in charge of the pianoforte department. John F. Elliott, who has had an extensive experience in church choir work, having been associated with choirs of various denominations for many years, will have charge of the vocal department. Wilberfoss G. Owst will instruct in harmony. W. J. R.

Jan Kubelik Fined \$6,250

DUNEDIN, NEW ZEALAND, Sept. 16.—Hugo Gorlitz has secured an award of \$6,250 damages against Jan Kubelik, the violinist, for breaking a contract to make a tour of Australia. Gorlitz claimed \$15,000.

Misses Rennyson and Ivell to Return

Gertrude Rennyson and Marion Ivell, formerly valued members of the Henry W. Savage operatic forces, are planning to leave their European fields and return to New York as members of one of the big opera companies. Both singers have been

very successful in Germany. During the recent Wagner festival at Bayreuth Miss Rennyson sang the rôle of Elsa in "Lohengrin," while Miss Ivell made a very strong impression at Kroll's Theater, of Berlin, in the title rôle of "Carmen." In the latter performance Dalmorès, Hammerstein's leading French tenor, sang *Don José*, and Armond Crabbé, also of Hammerstein's forces, was the *Toreador*.

ITALIAN OPERA HAS OFFICIAL SHAKE-UP

**Ferrara Resigns and Mrs. A. S.
Appleton and Giuseppe Pinsuti
Will Succeed Him**

Antonio Ferrara, general manager of the Italian Opera Company at the Academy of Music, acted upon his declaration to resign on Thursday of last week. He will, however, retain his \$5,000 worth of stock in the company. Mrs. Alanson S. Appleton, widow of a publisher and writer, was elected managing director, and Giuseppe Pinsuti, one of the artistic directors, will assume the duties of business manager.

The change was effected at a meeting of the Board of Directors, which is composed of Signors Ronca, Voccoli, Brande, Avitable, Pinsuti and Ferrara.

Mrs. Appleton will subscribe \$25,000 to the treasury; \$5,000 more was added by Commendatore C. Piva, president of the Italian-American Trust Company and chief officer of the Italian National Club.

President Brande remarked that, with the accession of new blood and new money into the enterprise, he is sure of its success. He further said that the first step taken after the acceptance of Ferrara's resignation was to raise the salaries of the members of the chorus and orchestra and some of the extra people appearing in the casts.

"As far as we are concerned, the case of Zerola, the tenor, is a dead issue," declared Mr. Brande. "We will not permit him to sing anywhere else in America so long as our contract with him holds good and it can be prevented," he went on. "But we have got along pretty well so far without him, and I am of the opinion we can continue to do so."

"One reason for this is that we are negotiating for the leading robust tenor of Italy, Franceschini, and in the event of our bringing him here I believe he will prove my assertion—that Zerola is much his inferior."

As to the cause of the dissension that led to the resignation of Signor Ferrara, Signor Pinsuti was averse to talking. He said he had been hampered. Asked in what way, he replied: "In this, that and the other."

"I expect to do good work looking to the economic side of the business, because I am a practical man," he declared.

Mme. Gadski Entertains Ambassador Hill

BERLIN, Sept. 19.—Mme. Gadski, the singer, last night entertained at dinner Dr. David Jayne Hill, the American Ambassador, and Mrs. Hill. A reception followed which was attended by many diplomatic figures, as well as Mme. Von Niessen Stone and others of the artistic and musical circles. Ambassador and Mrs. Hill will give a reception to Mme. Gadski and her husband, Herr Tauscher, on Monday. Mme. Gadski will sail for New York on September 28, aboard the steamship *Kronprinzessin Cecilie*.

MILAN INTERESTED BY GATTI-CASAZZA

**Tells Interviewers That His Habit
of Silence Was Broken by
American Journalists**

In an interview in the *Corriere Della Sera*, a Milan newspaper, Director Gatti-Casazza, of the Metropolitan Opera Company, credits the American press with accomplishing wonders in the way of inducing him to public conversation. When he was director at La Scala he wouldn't talk to the Italian journalists. After taking six bottles, or rather six months, of American methods, he now talks freely, thanks to the persuasive New York newspaper men.

When asked for his impressions of last season Gatti-Casazza replied:

"We encountered difficulties at the beginning, as well as mistrust, and we had to hold firm our own ground against the German element, which had an indisputable supremacy in all the dealings of that opera house. But we attained our goal."

"Toscanini began by captivating the excellent orchestra, to which he delivered a speech in English, by conducting without a score the 'Götterdämmerung,' and his conquest soon took hold of the public, who always paid the best and most cordial greetings to our great conductor."

"The palm went to the Italian music of Puccini and Verdi, but the Wagnerian operas had also their share of success."

"The American theaters are equipped with an organization that does not exist in Italian theaters. Through this perfect system the Metropolitan does not interrupt its regular performances, not even when an important first-night performance is in course of preparation. Besides, performances during the season are given in full in Philadelphia, Baltimore, Boston and Brooklyn. Next season another will be added to the list, the New Theater of Comic Opera, which the Metropolitan Opera Company has built in New York. On the whole, in these six opera houses we shall give thirteen performances a week."

"Will the indisposition and the operation Caruso has had to undergo allow him to take his place again at the Metropolitan next season?" Gatti-Casazza was asked.

"I think so, and I earnestly hope so," he replied. "Caruso rendered great services to the Metropolitan during last season. He gave proof of great zeal and admirable good will. He only needed a little rest. Upon regaining his strength he will appear again before that public of his and will make it happy with his marvelous voice."

Gatti-Casazza is expected here within a few weeks.

Mme. Carreño Returns to Berlin

BERLIN, Sept. 11.—Teresa Carreño has just returned from a vacation spent in the Tyrol. The eminent pianist, when met by a representative of MUSICAL AMERICA this morning in the office of her manager, Herr Fernow, of whom she spoke as her "first and best friend in Berlin," appeared to be in the best of health and spirits. Mme. Carreño is anticipating her coming American tour with a great deal of pleasure.

C. H. K.

Adams Buell Under New Management

Adams Buell, the well-known Western pianist, announced this week that he had placed himself under the management of George S. Grennell, of New York. A tour of the Middle West is being booked for Mr. Buell.

BALTIMORE MAY HAVE POPULAR-PRICED OPERA

**Manager Ulrich Considers Plan for That
Purpose—Music Schools Open with
Large Registration**

BALTIMORE, Sept. 20.—Manager Bernhard Ulrich of the Lyric will be in New York this week to complete final arrangements for Baltimore's grand opera season. The days of the weekly performances will be fixed, the operas to be given and the singers to present them. It is stated that either Wednesdays or Fridays will be chosen, and possibly dividing the twenty performances equally between the two, in order to please all patrons, whose church or other duties hold them to either night.

It has been suggested that Saturday matinées be included in the number of local performances, at popular prices. Mr. Ulrich is thinking seriously of the plan, and it may be instituted. If it is, while the performances will be in every respect high class and complete, very obviously the greatest and most expensive of the singers could not be put on as star attractions.

The Maryland College of Music, Alfons W. Schenuit, director, has begun its twelfth season. Catalogues have been requested from many out-of-town people, including New York, which shows an increased interest in Baltimore as a musical center.

Wilberfoss G. Owst, of the faculty, will

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong, and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

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AMERICAN SINGERS AGAIN PROMINENT FACTORS IN THE COMING WINTER'S OPERATIC WORK IN BERLIN

Emma Lucy Gates, of Salt Lake City, a Newcomer at the Kaiser's Opera House—Helen Allyn, of Philadelphia, and Helen Wetmore, of New York, Engaged for the Komische Oper—Putnam Griswold and Frances Rose Future Metropolitan Stars

BERLIN, Sept. 10.—Besides the Americans who are already very well known throughout the operatic world, Putnam Griswold, the California bass-baritone, who goes to the Metropolitan at the expiration of his contract here in 1911; Frances Rose, the Cleveland girl, who also leaves the Berlin Opera for the Metropolitan in 1912 (as she has just signed a renewal of contract for three years more here); Florence Easton and her husband, Francis MacLennan, who are so well remembered in America, and whose charming work obtained for them the unprecedented concession of an engagement together, as it is the rule in German opera houses never to engage husband and wife at the same theater—besides these, I started to say, a newcomer at the Royal Opera, its latest American acquisition, is Emma Lucy Gates, a Salt Lake City girl.

She came abroad six years ago to study piano at the Hochschule, returning to America after one year there. In New York she then studied voice under Mme. Ashforth, and did some concert and amateur opera work. Two years ago she came to Berlin again to study with Mme. Corelli, realizing then that proper preparation would probably mean an operatic career.

Under Mme. Corelli she developed her voice into a fine coloratura, and learned all the rôles in the German, which she speaks fluently. Early last Spring she sang for the head stage manager at the Royal Opera, Droesch, who said such a voice was not needed, but he was so impressed with her

the day allowed for reconsideration had not quite fully elapsed when over the 'phone came the message that she should have a contract at the Kaiser's Opera, and she joyfully called off the other engagement.

On April 17 she made her first guest appearance as *Aennchen*, in "Freischütz," and on the 26th her second as *Philina*, in "Mignon," a rôle full of difficult dialogue, which the plucky little woman had learned in only eight days. Her criticisms were excellent, and her contract was then ratified. Before the season closed, the middle of June, Miss Gates had sung no less than eight performances, and since its opening, on August 16, she sang twice again, as

One is Helen Allyn, a lyric and coloratura soprano, who hails from Philadelphia, though she has studied almost altogether in New York. She studied with Mme. Jaeger at the Metropolitan Opera School, where she had a two years' scholarship, and has spent a year here learning her rôles in German under Kapellmeister Lowe. She came with her voice well placed, but he has helped her much with her breathing and all the other things necessary. Her voice placement she feels that she got from William Castle, the late well-known tenor, of Chicago, where her parents live and her home has been for many years.



PUTNAM GRISWOLD

As "Escamillo" in "Carmen." He Is Engaged for the Metropolitan Opera Company

of great promise. She did much concert work in and around Boston, and sang at the Kirk Street Congregational Church in Lowell, Mass. She made several concert tours in the West and South, and through Canada, the last of these having been with Ellison Van Hoose, who is now singing



FRANCES ROSE

An American Member of the Berlin Royal Opera Engaged for the Metropolitan

that he had her sing for Conductor Blech, who in turn was delighted, and arranged for her to sing for Intendant Graf von Hülsen.

She sang the "Lakmé" bell song, the waltz song from "Romeo and Juliette," the Rose aria from the "Marriage of Figaro," the Mad Scene from "Lucia," the "Hugenholtz" aria and finally the Rose aria again. She says she was nervous and left in suspense, though she went away with high hopes. Not hearing for some time, however, she signed a good contract for Frankfurt-on-the-Main, but, fortunately,



EMMA LUCY GATES

Another American Girl Engaged for the Royal Opera in Berlin

"guest," for all of which she was paid as any other guest would have been.

On September 1 her contract went into effect on terms a great deal better than she expected. She is not guaranteed any specific number of appearances the first year, but is scheduled for 100 each for the following seasons. Miss Gates is full of enthusiasm for her work, and is delighted to be in Berlin, where she can live and study daily with Mme. Corelli.

She says she loves housework—cooking and sewing—and all out-of-doors pursuits, but now finds no time for anything but study and rehearsals. Her recreations are a daily walk of an hour and attending performances at the opera house nearly every night upon which she does not sing. She spent her Summer climbing in the Swiss mountains, and drew in enough ozone to last through a season of hard work, for which, however, she has only buoyant enthusiasm.

At the Komische Oper there are two Americans engaged for five years each.



HELEN WETMORE

New York Singer Engaged for the Komische Oper in Berlin

Miss Allyn says that she felt that acting counted for almost more than singing in obtaining an operatic contract here, so when she sang for the directors of the Komische Oper she acted and sang the *Marguerite* aria first, and then sang the "Barber of Seville" and the "Romeo and Juliette" arias, and before leaving the theater her contract was signed. She has not yet made her debut.

Miss Allyn spent her Summer in Berlin, learning to row scientifically on the lake in the Liergarten.

Helen Wetmore, a Boston girl, is also engaged at the Komische Oper. In private life she is Mrs. Neumann, and her home is in New York.

As a child Miss Wetmore studied piano and harmony very thoroughly, and at the age of fourteen she took up the study of the pipe organ, which she played in church, directing the choir at sixteen. She then took up voice culture with Mrs. Etta Edwards in Boston, looking toward an operatic career, as her voice was a coloratura



HELEN ALLYN

Philadelphia Girl Engaged for the Komische Opera in Berlin

principal tenor rôles at Mainz. She was engaged for a tour in Canada with Schumann-Heink two years ago, when she decided to come abroad and prepare for opera. After one year with Mme. Nikisch, preparing rôles in German, which she speaks fluently, Miss Wetmore returned for a Summer visit to her home in Boston, married and established her home in New York and then came again to continue her studies under Mme. Nikisch.

Last Spring Miss Wetmore obtained Mme. Nikisch's permission to sing for an

[Continued on page 27]



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MUSIC AND MUSICIANS IN CHICAGO

Maud Powell Soloist with Thomas Orchestra on November 5 and 6— New Positions for Teachers and Soloists

CHICAGO, Sept. 20.—Frederick J. Wesels, business manager of the Theodore Thomas Orchestra, will this season appear in the capacity of impresario. He will start his season October 10, when Mme. Johanna Gadske will give her only song recital here at Orchestra Hall.

Maud Powell, violinist, will be the soloist with the Theodore Thomas Orchestra November 5 and 6, and will play Beethoven's Concerto in D Major, opus 61.

Bernhard Listemann, violinist, and Walter Spry, pianist, will give a joint recital Tuesday evening, October 12, in Music Hall. This will be Mr. Listemann's first appearance in Chicago since his return from Boston.

Maurice Devries, of the Chicago Musical College, was guest of honor of the Michigan delegation at the Bankers' Convention, which took place in this city last week.

The Fisk Teachers' Agency has secured the following positions: Edward Schroeder, pupil of the Chicago Musical College, assistant director of music, teacher of piano, organ, and harmony at the Conservatory of Music at Macomb, Ill.; Raymond Officer, a pupil of Bloomfield-Zeisler and recently coaching with Carolyn Willard, with the Parker College, at Winnebago, Minn.; L. H. Mitchell, as director of music at the Ouachita College, at Arkadelphia, Ark.; Frank Bennett, in charge of the voice department at William and Vashti College, Aledo, Ill.; C. C. Hoover, of Wagoner, Ind., in charge of the public school music at the Pittsburg, Kan., Normal School.

An interesting faculty concert was given at Joliet, Ill., Friday, September 10, by the Davidson School of Music, which is affiliated with the Sherwood Music School of this city. Walter Keller, Signor and Signora Frosolono and Mrs. Osmer, pianist, entertained.

Sara F. Chandler, violinist, has been appointed assistant manager to Mrs. Hewitt, of the Fisk's Teachers' Agency music department.

Sybil Sammis MacDermid, soprano, will

give a song recital here in October before leaving on a concert tour.

Albert Borroff, the basso, is getting a record as interpreter of the *Messiah*. During December he expects to appear daily in different cities in the basso part of that oratorio.

T. N. MacBurney, the well-known voice instructor, who is passing his vacation quietly in the West, wrote to this office from Los Angeles that he is having an enjoyable time in "the orange groves." Mr. MacBurney has taken as assistant Louise Burton.

The increase of students enrolled in the Chicago Musical College is so great that, notwithstanding the fact that Dr. Ziegfeld's institution just moved into its new quarters early this year, it will be necessary to add four more stories to the building. This will be done during the coming Spring.

The course of lectures given last year by Felix Borowski and Harold B. Maryott will be continued this season in Ziegfeld Hall.

The past week has been one of unusual activity in the Music Teachers' Exchange and Musical Agency, of which E. A. Stavrum is manager. Mr. Stavrum has himself been booking in Wisconsin and Iowa. Alma Voedisch is covering the territory in the Northwest and H. H. Hall the territory centering about Omaha.

The artist recital series offers of this agency are most interesting, enabling music clubs to secure a series made up of excellent talent at prices within reach. Bruno Steindel has been booked for a series of concerts in Iowa up to the time of the beginning of rehearsals with the Thomas Orchestra, October 5. Mme. Signe Lund, the Norwegian composer, will give a series of concerts the week of October 18, in Chicago, Racine, Milwaukee and Manitowoc. The composer's assisting artists will be Bergliot Aalrud, contralto, and Mae Doelling, pianist. A new department has just been opened for the booking of bands and orchestras on the same basis with individual artists.

R. D.

Elsa Ruegger Married in Brussels

Elsa Ruegger, the Belgian 'cellist, whose engagement to Edmund Lichtenstein, a prominent young violinist of Detroit, Mich., has been announced in *MUSICAL AMERICA*, sailed for America last Monday from Antwerp with the latter, now her husband. They were married in Brussels on August 30, and have been on their honeymoon along the Rhine.

Miss Ruegger, who will retain her maiden name for professional purposes, will be heard frequently in concert and recital this Winter. She will appear in New York with several of the leading orchestras. Probably her most interesting appearance, however, will be as the 'cellist of the Detroit String Quartet, of which her husband is the director.

The Husses at Lake George

LAKE GEORGE, N. Y., Sept. 20.—Mr. and Mrs. Henry Holden Huss gave the first of a series of three historical music mornings at their picturesque and artistic studio on the mountainside at Hill View on Tuesday morning. They were assisted by Babetta Huss. The program included selections by Bach, Scarlatti, Mozart and Beethoven. Miss Huss's fine alto voice was beautifully effective in her numbers, and Mrs. Huss's soprano was also much appreciated. Mr. Huss's masterly technic, great fire and intensity of interpretation were much applauded.

Trentini Ready for Concert Tour

Mlle. Emma Trentini, the diminutive prima donna of the Manhattan Opera Company, arrived on the Hamburg-American liner *Hamburg* on Monday. "Back early? Of course I am," she said. "And I can tell you I am glad to be here, though I really

have not had much vacation this Summer. I went straight from here to London, where I sang at Covent Garden all the season. I did not go to my home in Italy until August. Now I am back so soon for a concert tour. Yes, I was told I had great success at Covent Garden, where I sang in 'La Bohème' and 'Pelléas.' I do not know my route, but I shall go as far as Chicago."

OPERA IN ENGLISH AT LAST!

International Company Finish Engagement with Mixed Bill

Oscar Hammerstein plucked another trump from his innovating hand on Thursday evening of last week, when he announced his intention of trying out the much discussed public demand for opera in English. Inasmuch as "The Bohemian Girl" has a good English libretto, this work will be the initial effort along the new paths, and it has already been rehearsed. The leading parts will be entrusted to the English-speaking members of the company. "We have heard a good deal spoken about opera in English," said Mr. Hammerstein, "and now I am going to make a test of it. It is very hard to get good translations of foreign librettos, so first I shall give an opera that was written for an English text."

Lalla-Miranda, the Australian, will sing the rôle of *Arlene*. The *Gypsy Queen* will be Margarita D'Alvarez, who had the advantage of an English education while her father was Peruvian Consul General in Liverpool. One of the tenor rôles will be taken by Domenico Russo, who speaks English fluently, while Henri Scott, an American, will be the *Count Von Arnheim*.

Marie Zeckwer's Paterson Engagement

Among the soloists announced by the Orpheus Club of Paterson, N. J., of which C. Mortimer C. Wiske is the director, are Marie Zeckwer, soprano, Leopold Winkler, pianist, and Annie Louise David, harpist.

Miss Zeckwer has also been engaged to sing at the concert to be given by the United Singers of Long Island on September 27, in honor of the Hudson-Fulton celebration.

Lina Abarbanell Here with New Opera

Lina Abarbanell returned to New York this week on the steamship *Kaiser Wilhelm II*. She has the manuscript of a new light opera, in which she has been singing abroad. She thinks it will achieve a success in New York.

MAUREL TO ESTABLISH OPERA SCHOOL

Famous Operatic Baritone Announces Plan to Perpetuate the Art of Which He Is an Acknowledged Master

Victor Maurel, known throughout the world as one of the greatest of operatic artists, will open in New York on October 1 an Institute of Vocal and Operatic Art. With his genius he has not only stamped all the rôles interpreted by him, but he has created an art and a school. It has been truly said of him that he has opened the roads to all comedians and tragedians of the present and of the future.

With such a master an American school of operatic art cannot fail to have a great influence upon the development and the future of lyric art in the United States, and the young American students who seek abroad the secrets of the art will be able to find in their own country a teacher of the highest attainments.

To a *MUSICAL AMERICA* man Mr. Maurel gave the following views and plans of the development of lyric art in America and the methods of treating them:

"It is a fact above dissension that nowadays the interest of the public is centered in the music drama. The old operas, notwithstanding their treasures of melody, have the unbearable fault of not respecting the character and the situations of the drama; written for the great singers of the past, their principal purpose was to enhance their virtuosity. To-day, with rare exceptions, singers of that school have disappeared. Only three or four of them have survived and kept the power to arouse the interest of the public in the old operas. But for truth's sake I must add that those same singers enthusiastically applauded in the kingdom of Bel Canto would scarcely be tolerated in the music drama where there is need of interpretative singers, and not only of singers, great as they may be.

"But here begins the modern problem of

BIG CHARITY CONCERTS PLANNED FOR ST. LOUIS

Mme. Sembrich, Isadora Duncan and the Damrosch Orchestra to Aid Local Enterprises

ST. LOUIS, Sept. 18.—One of the most important concerts of the season will take place at the Coliseum on October 25, when Marcella Sembrich, assisted by the Damrosch Orchestra, will sing for the benefit of the Kingdom House Settlement. A special program has been prepared, containing both arias and lieder. President Taft is expected to attend, and it will be one of the leading society events of the year.

On the following evening, October 26, Isadora Duncan will appear with the Damrosch Orchestra for the benefit of the Royal Arcanum Hospital Association.

Each day now brings a number of musicians back home. Professor and Mrs. E. R. Kroeger and family have returned from Estes Park, Col., where they have been spending the Summer. Viston Lichtenstein, who has been traveling abroad, has returned, to resume his studio work.

David Montagnon, resident manager of the Symphony Orchestra, has returned to this city after an extensive trip to the South, where he has been booking the orchestra for a Spring tour. This orchestra has been organized for thirty-five years, but has never had the opportunity to make an extensive tour under such a capable management.

A delightful musicale was given at the home of Louis Hammerstein on last Monday evening by Messrs. Olk, Anton, Hammerstein and Kielsmeier. The Rubinstein Trio in B Flat Major, op. 52, was produced.

The majority of the schools of music are now open, and the season of pupils' recitals was begun this week on Monday night. The pupils of Alexander Henneman tendered a concert to James G. Koger, of Spartanburg, S. C. This afternoon the E. Prang Stamm School held its first young pupils' recital.

H. W. C.

Melba on the Turf?

According to the New York *Sun's* Melbourne, Australia, correspondent, Mme. Nellie Melba has registered her colors with the Victoria Racing Club, and will shortly have horses running on the Australian turf. Her colors are olive green, mauve sash and white cap.

LIZA LEHMANN ENGAGED FOR NATIONAL CAPITAL

"In a Persian Garden" to Be Sung Under Her Direction—German Societies Plan Season

WASHINGTON, D. C., Sept. 20.—Mary A. Cryder, the local manager for artists for the national capital, has just returned from the North, having spent some time with musical managers in New York. She announces that Mme. Liza Lehmann will come to Washington under her direction in January. Mme. Lehmann will bring with her her own company and give a presentation of "The Persian Garden," her own composition.

In an interview, Miss Cryder said that she had other artists for this city during the coming season, but arrangements had not been completed sufficiently for public announcement. It has been Miss Cryder's desire to let the people of Washington hear, through her management, the various composers in their own compositions. Not long ago she brought here Saint-Saëns; last year it was Mme. Chaminade; this year it will be Liza Lehmann.

The German singing societies of the District have made tentative plans for the coming season. The Washington Sängerbund, under the musical direction of Henry Xander, will give its three public concerts, as usual, while there will be frequent musical evenings at the clubhouse during the Winter. For the restoration of German folksongs a school will be organized in connection with the Sängerbund, and by this means it is hoped to bring before the public some of the unused songs of the people of Germany. This will be under the direction of Richard Brauner for the language department and Henry Xander for the musical interpretation.

W. H.

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CARL ARRANGES FOR VISIT OF GUILMANT

American Organist Returns from Three Months' Sojourn in Europe

William C. Carl, the distinguished American organist, reached New York Friday on the *Lorraine*, after spending three months in Europe. One of the most important announcements he had to make when seen by a *MUSICAL AMERICA* man was that he is completing negotiations for an American visit this Winter of Alexandre Guilmant, the famous French organist and composer, who, in his seventy-second year, is still composing and concertizing. His last visit to this country was during the St. Louis Exposition.

"I spent most of my time in Austria and at Carlsbad," said Mr. Carl, "but did not miss any of the important musical treats. The performance of 'Norma' at Kroll's, in Berlin, with Lilli Lehmann as the star, was perhaps the most memorable I have ever attended. This great singer, in her sixties, has lost none of her vocal opulence, and her coloratura work was superb."

"The Munich festival was another event which was well worth attending. Ferdinand Löwe is truly a virtuoso conductor, and his orchestra of young men, under thirty years of age, performs marvellously. The Beethoven cycle and Bruckner's Fourth Symphony were heard to wonderful advantage."

Mr. Carl received many honors in Paris as the result of the decoration, *Officier de l'Instruction Publique*, which the French Government conferred upon him last June. A banquet given in his honor by Frank G. Dossert was attended by many celebrities, and Minnie Tracey and Mme. Helen Humphrey gave a reception for the American organist.

Immediately upon his arrival Mr. Carl was busily engaged in preparing a special program for the First Presbyterian Church, of which he is organist, next Sunday, when the Hudson-Fulton ceremony will be observed.

Rita Fornia a Secret Bride

Rita Fornia, one of the stars of the Metropolitan Opera Company, has been married since last April, it was learned Wednesday, and now should be known as Mrs. Frank Labey. This American soprano, who is about to commence her third season at the Metropolitan Opera House, stole away one afternoon last April to the office of a Justice of the Peace, where the marriage was performed. Then she decided to tell nobody about it. When she went to Europe this Summer she sailed alone, as her husband is engaged in business in New York, and so it was easy for her to keep her secret.

Hutcheson to Give "Elektra" Lectures

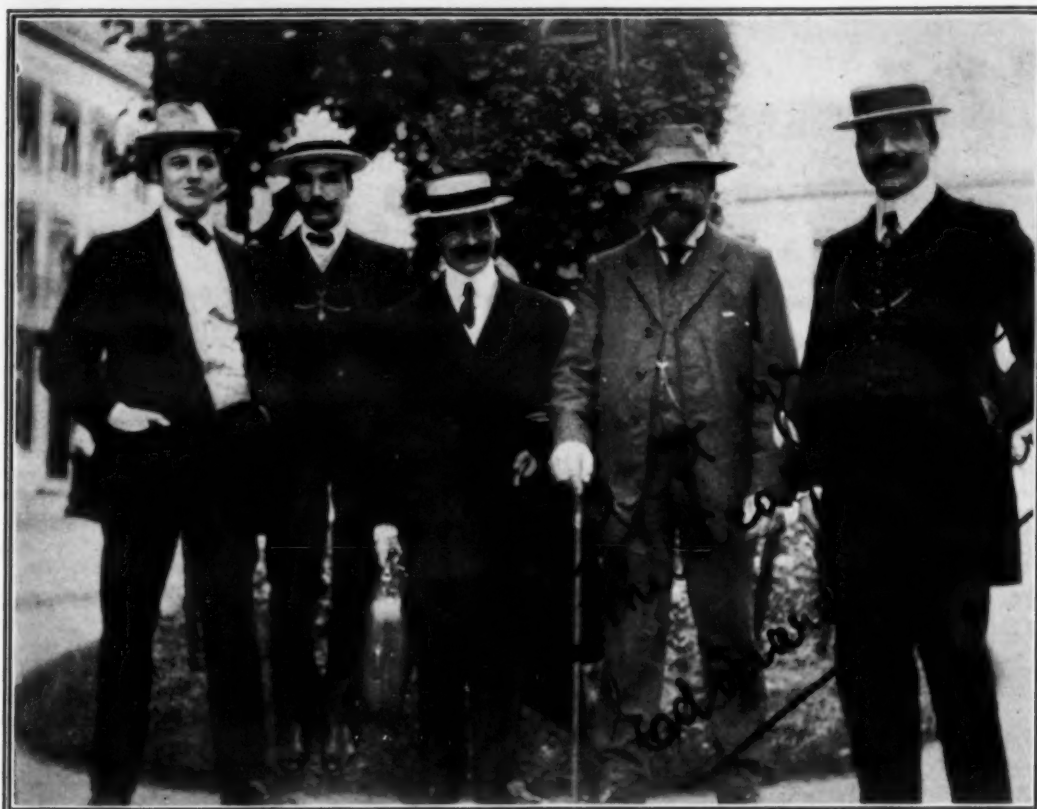
Ernest Hutcheson, who created somewhat of a sensation in the musical world by his masterful interpretation of the Wagnerian operas last season, has been busy studying "Elektra," the new opera of Strauss, during the Summer holidays. Mr. Hutcheson will deliver lectures upon this wonderful opera during the coming season. He writes in the most enthusiastic terms of it, and calls it the last word in modern music. Mr. Hutcheson has been booked very extensively and will shortly begin his tour of the country under the management of Frederick R. Huber, of Baltimore.

Reception in Rome for Misses Sassard

The First Secretary of the American Embassy at Rome last week entertained a distinguished company in honor of two American sisters, Virginia and Eugenie Sassard. A brilliant program, made up mostly of American songs, was given by these artists.

Among the company present to hear them sing were the Prince and Princess

EDOUARD DETHIER'S MUSICAL COLLEAGUES AT SPA



Snapshot taken by Edouard Dethier, the violinist, at Spa: On extreme left is Ysaye's son, in the center Gaston Dethier, the organist; on his left is Dupuis, director of the Brussels Opera, and on the right Dubois, trumpeter of the New York Symphony Orchestra.

Irabia, and many other Roman notables.

Mrs. Garrett has taken the charming villa at Vallombrosa, called "Villa Veruzzi," a property of the sister of Julian Story, and their next-door neighbor is Julian Story himself. The Misses Sassard are spending the last weeks of their European stay with Mrs. Garrett, and the American colony surrounding is charmed with the music which these two distinguished artists are providing for it at their American gatherings in the afternoon.



Sally Liebling

Sally Liebling, the distinguished German pianist and one of Liszt's master pupils, died last week after a brief illness in Berlin. Mr. Liebling's brothers and other relatives have long been prominent in the American musical world.

Liebling was born at Posen, Germany, in 1859. He studied music in Berlin and made a number of concert tours in Germany. He visited the United States in 1875, playing with Thomas's orchestra. He subsequently gave many concerts with many well-known artists. He founded the new Conservatory of Music in Berlin in 1888. His brother, George Liebling, also became a distinguished musician. Sally Liebling was made court pianist to the Duke of Saxe-Coburg-Gotha in 1890.

George F. Peabody

APPLETON, WIS., Sept. 20.—George F. Peabody, leading merchant of Appleton, one of the best known men of Wisconsin, and chief benefactor of the Lawrence College Conservatory of Music, recently died, at the age of sixty-four years. A short time before his death Mr. Peabody, a trustee of Lawrence College, presented the institution with a gift of \$25,000 to be used in the erection of a new building for

the conservatory of music. Work has already been started on the new structure, which will be known as Peabody Hall, in memory of Mr. Peabody.

It was announced a few weeks ago that the daughter of Mr. Peabody will shortly wed Dr. William Harper, well-known basso and director of the Lawrence College Conservatory of Music. M. N. S.

Will L. Thompson

Will L. Thompson, the sacred-song writer, died on Monday morning in the Presbyterian Hospital, New York City, from pneumonia. His home was in East Liverpool, O., where he was a music publisher.

Mr. Thompson received his musical education in the Boston Music School and the Boston Conservatory of Music. He also took a course at the Leipzig Conservatory. He was a contributor to almost every hymnal and gospel song collection published in America.

Joseph J. Hladky

BALTIMORE, Sept. 20.—Joseph J. Hladky, a well-known musician of this city, died September 15. Mr. Hladky was a member of an orchestra at Ocean City, Md. He was twenty-four years old, and was for several years a member of John D. Farson's Baltimore orchestra. W. J. R.

George Bech

George Bech, who wrote the words and music of "Old Glorious Glory," the Seattle Day song, which was sung recently at the Seattle Exposition, died a few weeks ago. He was sixty-six years old, and was born in Denmark.



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PITTSBURG, Sept. 20.—The Schubert Women's Chorus, organized last year by Hans Zwicky, of the Pittsburg Orchestra, who is the conductor, and which is Pittsburg's newest musical organization, begins rehearsals for the season on September 23. The organization will be heard from the coming season. It made its initial appearance last May. Mrs. Edith T. Thomson, of No. 33 Marion street, Pittsburg, is the manager of the chorus. It is intended to build up the chorus to a high standing of excellence. Its members now number many of Pittsburg's foremost singers.

Christine Miller leaves next Sunday for Worcester, Mass., where she has been engaged as one of the festival soloists. Associated with her on this occasion will be Mme. Rider-Kelsey and Oscar Seagle, the French bass, both popular in Pittsburg. Miss Miller will give numerous recitals this year. She is to appear before the Amateur Musical Club, of Chicago; the Fortnightly Club, of Cleveland, and the Thursday Musical Club, of Minneapolis. On November 9 she will appear as the soloist of the Pittsburg Orchestra at McKeesport, Pa., under Director Emil Paur.

Dallmeyer Russell last Friday inaugurated a series of private musicales at his studio with a program of selections from Bach, Busoni, Chopin and Liszt. He was assisted by George C. Wetzel, baritone, late of the Valenza Grand Opera, Italy.

Mme. Elsie Goziani has been elected instructor of music at the Pennsylvania College for Women, Pittsburg, and comes here fresh from European experiences. T. Carl Whitmer is the new director of music at the college.

The Vorwaerts Singing Society, of Lawrenceville, and the Bloomfield Liedertafel will celebrate the silver jubilee of their organization next month. A grand parade and concert will be made features of the anniversary observance.

Walter Damrosch and his orchestra ar-

rived in Pittsburg yesterday for a week's engagement at the Pittsburg Exposition, and musical people from the entire western portion of the State are expected to turn out in force. E. C. S.

FORMERLY WALD, NOW ERDÖDY

Noted Chicago Violinist Tells Why He
Changed His Name

CHICAGO, Sept. 20.—There has been much discussion over the fact that Leo Wald, the violinist, has made an addition to his name. Many have gone so far as to call it an affectation. Here is Mr. Erdödy's own story of the change:

"In the early fifties Hungary was mostly German and Germanized, and the family must needs call themselves Wald, this being the German for Erdödy, which means forest. After the battle of Austerlitz, which ended so disastrously for Austria (the natural enemy of Hungary), the Hungarians took courage and began their work of re-Hungarianizing, and since the early sixties my family has re-established the name of Erdödy. My father, who came to this country in '83, not wishing to confound the Americans with an unpronounceable name, called himself Wald."

C. E. N.

Miss McLellan's Studio Reopens

Eleanor McLellan, a prominent teacher of the voice, has spent several months abroad in pleasure and study. At Mendel Pass, Austria, she studied with Mrs. Arthur Nikisch, who was most enthusiastic over her method of voice production and interpretation. Miss McLellan has received so many applications from prospective pupils that she has decided to begin her lessons at her studio, No. 33 West Sixty-seventh street, at once.

F. A. Thomas's Synagogue Position

F. A. Thomas, whose fine bass-baritone excited comment in connection with the recent recital given by professional pupils of the Arens Vocal Studio, has been engaged as solo bass of the Temple Beth Miriam, the fashionable synagogue at Long Branch, N. J. Mr. Thomas, who is the bass soloist at the Trinity Lutheran Church, New York City, has for the past two seasons substituted at the Temple Emanuel, on Fifth avenue.

DETROIT AUDIENCES AID A NEW VENTURE

Concerts, Replacing Tuesday Musi-
cale Series, Heavily Patronized
—New Music School Opens

DETROIT, Sept. 20.—The musical season in Detroit will begin early this year, the first artist of note to appear being the celebrated English violinist, Albany Ritchie, assisted by Mrs. Marshall Pease, contralto, of this city. This is one of a series of concerts under the management of the new impresario, John Atkinson, himself a baritone of note, which are to take the place of the four concerts that were given every year by the Tuesday Musicale. The chief soloist of the other three concerts have not yet been decided upon, but Mr. Atkinson will use Detroit artists to assist. It will be strictly a subscription affair, and no seats will be sold at the door. Already 600 tickets have been sold. As the Church of Our Father, where the concerts are to be given, holds only about 800, it looks as though only a limited number will be able to attend. The first concert will be on October 11.

On October 12 Mme. Schumann-Heink will appear in recital at the Light Guard Armory. This concert is under the direction of James Devoe. Mr. Devoe is not yet ready to say what other attractions he will bring, but that they will be high-class attractions is certain.

Geraldine Farrar will also be here in October.

Mr. and Mrs. Marshall Pease are again at the Unitarian Church, the former in the capacity of musical director and tenor and the latter as contralto of the quartet.

Mr. and Mrs. Frederic L. Abel, Signor Bartolotta and Ella Birdsall, pupil of Mr. Abel, all of the Michigan Conservatory of Music, are playing two concerts in Cleveland under the direction of the International Lyceum Association.

A new school of music has been opened by a trio of ambitious young Detroit musicians, the McDonald sisters, with the assistance of Mrs. Clara Koehler-Heberlein, the daughter of the late Louis Koeh-

ler, the composer. Kate McDonald, pianist, is director and head of the piano department. Miss Charlotte is in charge of the violin department, and Emma McDonald will teach 'cello. The school will make a specialty of its normal department. This will be in direct charge of Kate McDonald, who was head of the Detroit Conservatory normal department. The Misses McDonald are excellent performers and sincere workers, and will undoubtedly be successful in their new venture.

The Beethoven Trio, which includes Mrs. Heberlein, pianist; Louise Davison, violinist, and Emma McDonald, 'cellist, will give its usual series of concerts at the Y. M. C. A. Hall.

Homer Wiseman, tenor, has reopened his studios in the Van Husen Building.

Mrs. Peacock, the well-known soprano and teacher, pupil of Mme. Galski, will return to Detroit from Paris, where she has been studying with King Clark, early in November.

Clyde A. Nichols, the popular young tenor, who was soloist last year with the Walkerville and Windsor Oratorio Society, when it gave "Elijah," and also took part in the "Messiah" at Ann Arbor, has given up his position at the North Woodward M. E. Church to take charge of and direct the choir of the Stimpson M. E. Church of this city.

Eva Werbe, a young soprano with considerable talent, a pupil of Marshall Pease, of this city, is leaving for New York, where she will remain for a period of two years. She intends to make a specialty of concert and oratorio work. C. S.

Pearl Benedict to Sing Important Works

Pearl Benedict, contralto, has been engaged to sing in Gounod's "Redemption" and the Verdi "Requiem" with the Brooklyn Oratorio Society on December 22 and March 17. She has also been booked by her manager, Walter R. Anderson, for concerts and other appearances in Montreal, November 26; Lynn, Mass., December 15; Schenectady, December 9; Lynn, Mass., March 22; Westfield, N. J., April 22, and a week's tour in the South for the third week in January.

Mehan Studios Reopen Monday

The Mehan studios, of which John Dennis Mehan is director, announce their re-opening next Monday, September 27, in Carnegie Hall.

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I see New York is fairly bubbling with excitement these days over the forthcoming Hudson-Fulton celebration. What times you will have watching the naval and military parades from your sixteenth-story windows! But where does music come in, in all these doings? Ingenious persons have reproduced those famous vessels, the *Half Moon* and the *Clermont*. But who has set out to reproduce the music of old New York?

At any rate, the brass bands, hundreds of them, will have their fling. Poor doomed band music for a whole week can look with upturned nose and high and scornful chin upon orchestral music, which has lately been bearing down so threateningly upon it. For one whole week it will be high jinks for the bands, for the highways will be filled with the pomp and show of militarism. The brass band in times of peace is just a reminder that war is lurking around the corner. The military band in a peaceful park is an anachronism. (Look that up in your dictionary.) A place of peaceful public amusement is a place for art. Orchestra is one spelling of art. The difference between band and orchestra is the difference between war and peace.

Still, the American small boy—bless his heart—need not lose all hope. The brass band is not wholly moribund. It will continue to live so long as we require a standing army and maintain a Tammany Hall. Tammany Hall is, after all, but a branch of the War Department. The Irish kings marching to war must needs have their noise and pomp, a fit prelude to the cracking of heads. No, the brass band will continue to have its place; but as peace, art and the orchestra thrive in the land, the band must play fair, and shinny on its own side. It will no longer thrust its suggestion of gory battlefields into the peaceful playground of the people, where the viol should hold sway.

Even in your Fifth avenue parades—think it over—wouldn't it be pleasanter to have thronging groups of maidens and children scatter flowers and sing to the music of viol and lute, than always the tramp, tramp, tramp, and "boots, boots, boots, boots" of military platoons? I hope this eloquent outburst of mine will set you thinking. But I would not for worlds enshroud with the icy blackness of despair the heart of the American small boy.

H. J. Krumpeln—mark the name—has, in an article in the *New Music Review*, registered his displeasure at the fact that the Paderewski prize is offered for a symphony rather than for a musical deed without a name. He declares that it is an insane waste of time and energy for a composer to work in a form which has been perfected, and which has reached its fullest possible development—that composers should be invited to produce new forms in composition and thus become inventors and not imitators.

That name Krumpeln sticks in my crop. Like Banquo's ghost, it won't down. It reminds me of the cow with the crumpled horn. Is it not foreordained—is it not inevitable, that Mr. Krumpeln would object to a prize being offered for a symphony? How could a man with such a name be expected to approve of a modern symphony—or, in fact, to approve of anything! Friction, opposition, lurks in the very tang of the name. Let anyone propose some progressive action. Who, out of one thousand persons, would be the first to rise and offer an objection? Mr. Krumpeln.

The gossip of the New York *Evening Post* shows Mr. Krumpeln why the Paderewski prize is progressive. He remarks that the symphony was perfected by Beethoven, and asks whether Schumann, Tchaikowsky, Saint-Saëns and Dvůřák wasted time in writing their post-Beethovenian symphonies. New melodies, new musical ideas are the important things. It matters apparently little whether the forms in which they are cast are new or old. He shows that many of the greatest creators have been sheerest imitators in point of form. I can hear Mr. Krumpeln objecting to the explanation.

Mr. Krumpeln says that MacDowell's music will not live, because MacDowell was an imitator of Schumann. Would you not expect it? I wonder if Mr. Krumpeln has written some piano pieces which are not an imitation of Schumann? If so, they certainly will live forever. That is the Krumpelnic method of reasoning. It could not occur to a man of that name that the inherent melodic freshness in MacDowell's compositions might keep them alive. Their fancied formal similarity to the works of Schumann would damn them beyond any power of melody to save. Mr. Krumpeln evidently possesses mental energy, or he would not thus go kicking against the pricks. If he would only change his name he might become a real force in the world.

When will these literary people learn to get things straight when writing about music? They have been shown the error of their ways often enough, but have failed to learn the lesson. Painters are usually bad enough, and depict for the enlightened and applauding masses angel violinists gripping the neck of their violin in the wrong direction. But literary people, fond as they proverbially are of music, know almost less about it than opera singers.

Here is a lady named Julia Rennold writing an article on breakfast in the household page of a Chicago daily. The headline, in large type, which greets the eye is this: "Making Breakfast a Real Charm; Overture to Melody of the Day." The first paragraph of this illuminating essay is worth quoting. "Would that I were a poet to sing in deathless verse the charms of breakfast! Owen Meredith, in 'Lucile,' wrote us some lines on dining which have passed into current usage, but breakfast is unappreciated, underrated, and in many a household a meal to be dreaded instead of being the delightful overture, as it were, to the day's melody."

An overture to a melody! That's a new one to me. "Overture to Comedy of the Day" would be a little better, except that there is so much tragedy lurking around. "Overture to Drama of the Day" is what the lady was probably driving at; or Concert, possibly. But only Balzac could get all the technic of all the arts and sciences straight in his literary productions. So great an achievement should not be asked of Miss Rennold.

The following advertisement appeared not long since in a New England weekly newspaper. "A stone mason or his daughter may receive one quarter's music lessons in exchange for work on a cellar."

This is really not so foolish as it looks. Several blacksmiths have developed into successful tenors lately—why not a stone mason? While he worked on the cellar it would be a magnificent opportunity to rehearse the dungeon scene from "Fidelio." While the music teacher with the damaged cellar does not offer lessons to the mason and his daughter, he (or probably it's a she) would undoubtedly have no objection to the daughter coming in at the right moment with the pistol. A wise mason seeing this advertisement should be able to step in this way to fame and fortune in short order.

I saw a headline in a newspaper the other day: "Artist in Noises," and thought at once—can Richard Strauss truthfully be called even that? Closer inspection, however, showed it to be not an article on the manufacturer of "Elektra," but on the drummer, the pianist's one helper in the moving-picture show. The orchestra of such shows, it appears, consists of a pianist and a drummer. The latter, however, has a great variety of noises at his disposal. Although he has not yet proved himself able to make a noise like a hard-boiled egg, he can make a noise like almost anything else. He has not only snare and bass drum and cymbals, all of which he can play at once by using both hands and feet, but he has sleighbells, deep-sounding bells, various kinds of whistles, two slapsticks and a leather pad,

and other such contraptions. No matter what is happening in the picture—a sleigh or a fire engine crossing the stage, locomotives or steamboats whistling or sending up their great puffs of exhaust steam, motor boats chugging-chugging through the water, an infantry skirmish and the crack of rifles—the drummer with his apparatus can artistically reflect it by the management of noises. After all, he is close of kin to Richard the Realist, although a bit shy on his counterpoint.

Charles Henry Meltzer, the gentle, is aroused to righteous indignation in a recent article which he has written in the New York *American*. The article ought to be widely read and digested, and it should do much good for the cause of popular opera at low prices. The critic's ire is aroused by a newspaper review of a performance of an opera at the Academy. It said that "On the whole, it was highly creditable, considering the prices and the conditions." Mr. Meltzer launches at once the following thunderbolt: "This is the kind of criticism which has done more harm to art in this community than sneers and jeers, abuse and enmity. This is the damning with faint praise that kills enthusiasm, checks effort and prevents the public from supporting new art enterprises."

These reviewers, Mr. Meltzer declares, dare not go on record with the confession that they have had as much pleasure out of the cheap performances as out of dear ones. "Considering the prices and conditions," he quotes mockingly, and echoes "Go to! Go to!"

Great is truth, the critic declares. Then he starts to deliver some of it to us. He tells us of excellent performances he has heard at the Academy and the Manhattan. He specifies. He names the names of operas and singers. He tells in detail of the excellent qualities exhibited by artists heretofore entirely unknown to New York. "Considering the prices," he cries again, "Stuff! Nonsense!" Here is his parting shot: "For about one-third what you will pay later for your 'Aida' or your 'La Bohème' you can now hear these two works and others sung and played with

such intelligence and spirit that you will have no cause whatever to regret the absence of stars or of star conductors." Bravo, Mr. Meltzer! All this is a tap on the head of the nail.

The critic cannot leave the subject of opera without twitting Mr. Zerola of the Academy Opera Company a little on his "fine case of relaxed vocal cords." The singer was warbling along merrily enough at the Academy, when Mr. Hammerstein, so it is reported, appeared on the horizon holding out a particularly fat and appetizing worm. Mr. Zerola then discovered that his vocal cords were relaxed and he is now announced to appear at the Manhattan this week, proclaimed by Mr. Hammerstein to be "the greatest tenor in the world."

Hans von Bülow, as it is known, never shaved, but always carried a razor in his mouth. It was not always verbally, however, that his caustic wit showed itself. I wonder if you ever heard about the first recital he gave in New York City, and how he made a musical joke which even he himself never excelled upon any other occasion. He had played and was waiting in the green room, while a young local singer whose name has since become a household word in America was affecting a début with a group of songs. The songs were not so bad, and neither was the singer. But in response to an encore, she started in with one of those nondescript, awful, flabby, sentimental German ditties by Taubert or some such composer. Horror shot through every fiber of the maestro in the green room. Such a work upon a Von Bülow program! It was unendurable. His turn came, and, going to the piano, he began preluding with a dignified and impressive recitative. A lady in the front row, no other than the mother of Walter Damrosch in fact, was nearly convulsed with laughter. Von Bülow, delighted that his shot had not missed fire, went on with the program. The recitative was from the Ninth Symphony of Beethoven, where the text says: "Brothers, no longer these tones. Let us rather unite in a song of joyfulness," etc.

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NEW YORK CONTRALTO PERSONATES CHILD LIFE IN RECITALS



HELEN WALDO

New York Singer in Charming Costume in Which She Appears in Children's Programs

Helen Waldo, the versatile contralto, whose programs of Scotch songs in costume have won such favorable notice, has assumed a new rôle—that of a child—in which she appears in a program of children's songs. In a charming dress, thoroughly looking the part, Miss Waldo sings the songs that please the youngsters, and some of the "grown-ups" too. Her pro-

grams are well diversified, for they contain pieces that tell of the fairies, of "Mother Goose," of martial soldiers, of animals, of dolls, and of the Land o' Nod.

The unique charm of the program is intensified by the careful attention to atmosphere, even the accompanist, Ethel Wenk, assuming the costume of the mother as she sits at the piano and plays for the child singer.

As she does with all of her programs, Miss Waldo adds to the interest by telling something of the origin and meaning of the songs. The evident interest shown by Miss Waldo, as well as the charm of her personality, invariably wins the favor of the audience, both big and little.

WHITEHILL'S PARIS DEBUT

American Basso Well Received—Revised "Magic Flute" Is Successful

PARIS, Sept. 18.—Although not at his best, possibly due to a cold or nervousness, Clarence Whitehill, the American basso, was well received at his début in grand opera in this city as *Wolfram*, in "Tannhäuser" on Friday evening. His conception of the rôle was praised.

The pleasing amusement feature of the week was the production of the revised version of "The Magic Flute" at the Opéra Comique. The libretto has been retranslated and the difficulties which have always heretofore hampered its musical expression have been corrected, and both the lyric diction and the dialogue simplified. The first presentation was pronounced superlatively successful.

Eugene Nowland to Star in Unique Musical Play

Eugene Nowland, formerly of Los Angeles, where he occupied a prominent position in the musical world, has begun arrangements to present "The Violin Maker of Cremona," a musical play, throughout the country and possibly abroad. Mr. Nowland will also appear in a short play written especially for him.

Franz X. Arens Returns to New York

Franz X. Arens has returned to New York after a Summer in the West. He will reopen his studio at once and begin what promises to be a busier season than ever.

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SIGNORA VILLANI A HIT AT THE ACADEMY

New Singer Pleases in "Cavalleria"
—Battaini's "Turiddu" and
"Canio" Excellent

A thoroughly pleased audience filed out of the Academy of Music on Wednesday evening. They had heard a most charming rendition of "Cavalleria Rusticana" and "Pagliacci." The combination of these two operas is usually a drawing card of power, and this time it was no exception, as the Academy held its largest audience since Zerola sang in "Aida."

The *Santuzza* was a newcomer—Signora Villani. She had been previously heard in "La Bohème," but had escaped notice. In this dramatic rôle, however, she enjoyed her full share of the limelight, and its searching rays illuminated a singer of salient merit. Her tones are strong and rich in color. Its passage was fluent and her flights into the higher regions of the scale were easy and powerful. Her youthful appearance and general comeliness had the audience "with her" on the onset.

Blanche Fox was a pretty, if mild, *Lola*. Vocally she was satisfactory, and the rich, noble tones of her voice were much appreciated.

Battaini made a picturesque *Turiddu*, and was at home in the passionate Mascagni music. His voice was in excellent condition. Caronna's *Alfio* was histrionically and vocally capable. The conducting of Jacchia was spirited and sparkling.

The *Canio* in the succeeding work was again Battaini, and his singing was productive of several thrills. He had spared his voice for the opportunities furnished

by a kindly Leoncavallo, and not in vain, for his work was wholly acceptable, and the "Vesti la Giubba" was quite worthy of its repetition on the strength of his singing.

Signora Adaberto, endeared to us by her *Leonora* and *Aida*, leaped the breach to the music of *Nedda*. Despite the fact that she is a big woman, she made an attractive appearance, and by sartorial art gave the vanishing sign to much of her avoirdupois. In her singing there was much to be praised, although she is not entirely fitted for the part.

Coronna, as *Tonio*, was very pleasing, and his light but enjoyable baritone delivered the Prologue in creditable style. His acting contained original comedy touches that entertained. Vieri, as the *Silvio*, displayed an astonishingly good voice that matched his good appearance.

Angelini conducted with a careful if not a brilliant baton.

"Aida" was heard on Friday evening.

On Monday as well as on Saturday evening, "Cavalleria Rusticana" and "Pagliacci" were again heard. On the former evening there was a new *Turiddu* in the form of Armanini. His voice was insufficient both in volume and quality, and his acting of the part was insignificant and uninteresting.

Falling far short of Blanche Fox's vocal *Lola* was that of Sedelmeyer. She looked and acted saucy and seductive, but a singer who takes the part of *Musetta* in "La Bohème" is far from her element in assuming the lower register duties of *Lola*.

In "Pagliacci" there was a new *Nedda* in Villani, who had previously sung *Santuzza*. She made a pleasing appearance and acted with spirit and grace.

"La Bohème" was repeated on Tuesday as it had on Thursday evening.

"Carmen" was billed for Wednesday evening.

STRONG'S SUMMER SCHOOL

Tenor-Teacher Enlisted Pupils from
Many Distant Parts

NORTHFIELD, MINN., Sept. 18.—Much interest was aroused by the Summer school of vocal training which has been maintained here by Edward Strong, the tenor. His classes numbered seventeen pupils, some of them being from various parts of the country, one, Miss Bama Bishop, having come all the way from Dallas, Tex.

During the Summer Mr. Strong sang at a number of musical events with gratifying success. On September 20 he will give a recital at Austin, Minn., after which he will return to New York for the season.

A number of excellent engagements has been booked for him, one being to sing the tenor part in "The Beatitudes" with the Evanston, Ill., Choral Association on February 17. His season will be a busy one.

Horatio Connell's Recital in Frankfurt

Horatio Connell, the American baritone, now sojourning in Europe, was recently heard in recital in Frankfurt, Germany, where he is an especial favorite. In that city alone he has already sung the "Elijah" twice, the "Seasons" twice, Brahms's Requiem and Bach's E Minor Mass. It is safe to say that Mr. Connell will sing in Frankfurt at least once every year as long as he remains in Europe. Of his recital the papers spoke in terms of superlative praise.

SYLVA ADDS TO HER ARTISTIC STATURE

Popular Italian Operas at the Man-
hattan Show Ability of
New Singers

More Sylva triumphs through the mediums of *Santuzza* and *Nedda*, in Mascagni and Leoncavallo's operas marked the week at the Manhattan. Beck's *Scarpia* was also noteworthy.

The modern Italian operatic school was introduced to the studios "educational" patrons on Friday evening, when Mascagni and Leoncavallo came into their own. Marguerite Sylva, brightest of the feminine opera lights in the Manhattan preliminary company, was given an opportunity to show what she could do besides *Carmen*. As *Santuzza* she was very acceptable. There is dramatic sincerity and temperament at her beck and call, and she drew upon them liberally in the portrayal of the Italian peasant girl.

The *Turiddu* of Lucas was not one to excite the ecstasies of the *cognoscenti*. His interpretation lacked magnetism, although he was vocally fair. William Beck was the *Alfio*, and Gentle and Severina filled the rôles of *Lola* and *Mother Lucia*.

Italian is not a language of which Sylva is mistress, and accordingly she hurled her denunciations at *Turiddu* and *Lola* through her native French. Lucas was so gallant as to sing in the same language when addressing her, resuming the softer tongue when engaged with *Alfio*. It was a merry hurdle race over the linguistic barriers, and it kept a good many of the audience "guessing" most of the time. The house was crowded.

Sylva was again in the heroine's shoes when the curtain went up on the *Pagliacci's* theater. Here were demands of another kind, and, although she had spent much energy in trying to win a delinquent lover in the preceding work, she had still powers left for the *Nedda* music. It is hardly fitted to her style of voice, but she made a pretty picture. Laskin was far from pleasing as *Tonio*, and Carasa made a brave attempt at popular favor with his *Canio*. This singer has already climbed a few rungs to the pinnacle of local success by his earnestness and an indication of latent abilities. While his "Vesti la Giubba" was sung not altogether badly, it was not the thrilling number that it is generally known to be. Venturini's *Beppo* and Fossetta's *Silvio* were generally praiseworthy. "The Jewess" was repeated at the Saturday matinee.

Notwithstanding that she had sung the trying soprano part in "The Jewess" at the matinee preceding, Eva Gripon saved the performance of "Tosca" on Saturday evening. A \$3,000 house was crowded between the orchestra and the gallery to hear Mme. Sylva make her début in this rôle, but fatal "indisposition" claimed her and kept her at home spraying her throat, while the substitute was defying *Scarpia*.

Extreme nervousness, due to her not having sung the rôle in a very long time, may have been a means of keeping success from altogether characterizing Mme. Gripon's work.

As *Cavaradossi*, Carasa achieved more success than in any previous Manhattan appearance. It was, in fact the first time that he had sung it anywhere. He made a

handsome appearance, and temperamentally he was well suited for the music. William Beck again won honors as *Scarpia*. His impersonation, if not subtly wicked, was virile, strong and bitter.

"Rigoletto" was repeated on Monday evening.

"Cavalleria Rusticana" and "Pagliacci" were heard again on Tuesday evening.

"Tosca" was repeated on Wednesday evening.

WULLNER'S FIRST N. Y. PROGRAM

Noted Lieder Singer to Give Carnegie
Hall Recital October 16

Dr. Ludwig Wüllner's first New York recital this year will be given in Carnegie Hall on October 16, at 2:30 P. M. Manager Martin H. Hanson announces the following program, lasting fifty minutes for performance, not counting intermissions:

I.—Meine Lieder, meine Sänge (Löwenstein), C. M. v. Weber; Wer nie sein Brod mit Tränen ass (Goethe), Hufnung (Goethe), Ihr Bild (Heine), Der Atlas (Heine), Schubert.

II.—Die Mainacht (Höty), Kein Haus, Keine Heimat (Halm), Minnelied (Höty), Salamander (Lemcke), Sonntag (Altdörsch), Brahms; Freisinn (Goethe), Aufträge (L'Egry), Frühlingsnacht (Eichendorff), Schumann.

III.—Auf einer Wanderung (Mörke), Das Ständchen (Eichendorff), Der Feuerreiter (Mörke), Hugo Wolf; In einer grossen Stadt (Liliencron), Der Handkuss (Liliencron), Die gelbe Blume Eifersucht (Liliencron), Oskar C. Posa.

IV.—Lichte Nacht (O. Benson), Lauf der Welt (Uhlend), Edvard Grieg; Aus den Niebelungen (C. Stieler), Max Schillings; Mich friert (T. Ambrosies), Wilhelm Berger; Heimliche Aufforderung (Mackay), Das Lied des Steinklopfers (Henckell), Cécilie (H. Hart), Richard Strauss.

Alvah Glover Salmon to Locate in New York

Boston, Sept. 20.—Alvah Glover Salmon, the pianist, who has for several years been a resident of Boston, has removed to New York City, and will open a new studio in Carnegie Hall October 1. Mr. Salmon will continue his lecture-recitals on Russian music, and will retain his studio in Huntington Chambers, Boston, where he will receive pupils on Tuesdays. D. L. L.

Grasse Soloist with Arion Society

Edwin Grasse, the American violinist, will play the Bruch Concerto in G, with orchestra accompaniment, at the concert to be given by the Arion Society in Carnegie Hall, Tuesday, September 28.

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Can Minimize Expenses by Ap-
pearing with Others**

The very considerable expense incidental to a debut recital in New York City is a strong deterrent to many who would make their bow before the metropolitan music lovers, and at last is offered a very practicable remedy, which, if operated properly, would minimize the disbursements and bring forth many new artists. This is in the nature of an ensemble concert, and would go far toward reducing the number of smaller musical affairs and by consolidation make them of magnitude. The attendance at the many small concerts is so small that the receipts very rarely cover the expenses. Then the musical season is so crowded that the amount of publicity that the organizers of the concerts receive is by no means satisfactory. Some of them are not noticed at all, while many receive only the scantiest mention.

"The idea," the manager of a concert hall said to a reporter of the New York Sun, "is to unite several performers in the same program. For instance, instead of the contralto, the pianist and the violinist each going to the expense of hiring a hall and advertising a concert, the three will get together and give one concert instead of three. In that way the expenses will be one-third as great, the friends of the various performers may be sufficient to fill the house, and the performers, instead of having the hollow satisfaction of playing to a handful of deadheads, will have a real audience. Then the musicians will have more opportunity to interest the critics."

"Many musicians are urging this form of concert to relieve the pressure of musical events during the season, but the advocates of this plan are not the managers. They see no use in being so careful about reducing expenses. Neither does the plan appeal to the organizers of concerts which are designed to help special interests."

It is to these artists that the idea of the joint recital appeals most favorably, although the average agent will be likely to tell them that their reputation requires them to have a concert of their own. Anybody who has ever heard an artist refer to "my own concert" may have gathered an idea of what an important thing this function was, even if the receipts were only \$17.25. For the empty honor of having had a concert all his own the misguided beginner may be willing to squander the last \$300 that can be raked together at home.

Boston Artists Perform for Summer Colony

Boston, Sept. 20.—Gertrude Marshall and Evelyn Street, violinists in the American String Quartet, gave a concert program in Hyannisport, Mass., week before last at the Summer residence of Mrs. George S. Payson. They were assisted by Willard Flint, bass, of this city. All of the artists were warmly received by an audience of

representative people from various parts of the country, who make up the exclusive Summer colony at Hyannisport. Among the society women present were Mrs. Falvey, Boston; Mrs. Holbrook and Mrs. Malcom, New York; Mrs. James Otis, Mrs. Pope, Mrs. Otis Skinner, Mrs. Shields, Mrs. Stevens, Mrs. Street, Chicago; Mrs. Page, Indianapolis, Ind.; Mrs. Taylor and Mrs. Wright. D. L. L.

JOHN BLAND IN RECITALS

Tenor Engaged to Sing at Bishopric Consecration in Baltimore



John Bland, a Well-Known Church and Concert Tenor

John Bland, the tenor of Calvary Episcopal Church choir, was heard in a recital of German and French songs at the Litchfield Club, Litchfield, Conn., recently. Mr. Bland has been engaged to sing at the consecration of the Bishopric of Dr. Murray of St. Michael's, in Baltimore. He will sing "Golden Jerusalem" and "Be Thou Faithful," from Mendelssohn.

Giulia Strakosch a "Merry Widow"

Giulia Strakosch, a daughter of the late Max Strakosch, who was well known in musical circles in New York, has been engaged to play the leading rôle in "The Merry Widow" when it is produced in the Théâtre des Galien St. Hubert, in Brussels, next December.

HADLEY TO CONDUCT SEATTLE SYMPHONY

**Eminent American Composer and
Director Predicts Future of
Domestic Music**

SEATTLE, Sept. 12.—Details for the coming season are already being arranged by Henry Hadley, the well-known musician and composer, who has been selected to lead the Seattle Symphony Orchestra. The reputation won by this energetic American is familiar to the musical world. He recently came into special prominence by winning the \$1,000 prize for his rhapsody for orchestra, entitled "The Culprit Fay," based on a poem of Joseph Rodman Drake.

As a boy of twelve years young Hadley evinced a marked originality in composition, and before studying he wrote fluently in the lighter forms, as well as short movements for string quartet. He pursued his studies with Stephen Emery at the New England Conservatory, and later with George W. Chadwick.

At twenty years of age he composed his first serious overture for orchestra, "Hector and Andromache," which was performed in New York under Walter Damrosch at a concert of the Manuscript Society at Chickering Hall.

He became a proficient violinist and made a tour of the United States as leader with the Laura Schirmer Mapleson Opera Company in 1893. The following Summer, 1894, Mr. Hadley went to Vienna to continue his studies with Eusebius Mandyczewski. Here he completed his ballet suite (No. 3), which was first heard at a concert of the Manuscript Society, under Adolf Neuendorf. Later Sam Franko brought out this work with the American Symphony Orchestra.

The next year he became director of the music department at St. Paul's School, Garden City, N. Y. This position he held for seven seasons, finding time to finish his symphonies, "Youth and Life," first heard under Anton Seidl at a concert of the Manuscript Society in 1897; "The Four Seasons," which took the New England Conservatory and the Paderewski prizes in 1902; overture, "In Bohemia," first played in Pittsburgh by Victor Herbert; overture, "Herod," to Stephen Phillips's tragedy, "In Music's Praise," produced at Carnegie Hall by the People's Choral Union in 1899; Oriental Suite, produced at a Sunday evening concert at the Metropolitan Opera House, under the direction of the composer, as well as over 150 songs. He also wrote incidental music to two plays, "The Daughter of Hamelcar" and "Audrey." During these years Mr. Hadley appeared as a conductor, first at an orchestral concert at the Waldorf-Astoria Hotel, assisted by David Bispham, who sang his songs, and later at the Metropolitan Opera House at a special concert with Paderewski.

His second symphony, in the meantime, had not only been heard in the principal cities of the United States, but had been performed in London under Sir Villiers Stanford and in Warsaw under Mylinaski.

Mr. Hadley turned his versatility to comic opera and composed the music for "Nancy Brown."

During the years 1905-1909 he appeared in the principal cities of Europe as conductor. His tone-poem, "Salomé," a powerful work for modern orchestra, based on the Oscar Wilde tragedy, has met with universal success in America as well as in Europe, Hadley conducting it in Berlin, Warsaw, Monte Carlo, Wiesbaden, etc.

Nineteen hundred and eight finds him active at the Stadt Theater, Mayence, at which place he brought out his one-act opera, "Safe" (text by Edward Oxenford,

German translation by Dr. Otto Neitzel), April 6, 1909, with Marguerite Lemon in the title rôle.

Mr. Hadley's personality is buoyant and hopeful. Speaking of possibilities in this country for encouragement, he recently said: "I take most optimistic views in regard to our occupying an important place with our sister countries in the fine arts."

Should Hate to Lose a Single Number

SOMERVILLE, MASS., Sept. 14, 1909.
To the Editor of MUSICAL AMERICA:

I have just learned that my subscription to MUSICAL AMERICA has run out. Kindly renew the same, as I should hate to lose a single number. I enclose check for \$2.

Most sincerely yours,
ARTHUR HADLEY.

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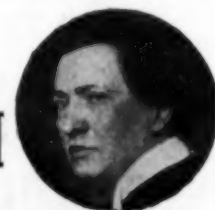
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FROM "MUSICAL AMERICA" READERS

Jean Schwiller Justifies Claim as to Distinction Won in Belgium

LONDON, ENG., Sept. 10, 1909.
To the Editor of MUSICAL AMERICA:

In the issue of August 28 you publish a letter from Paul Kefer, in which he repudiates the statement of my manager, J. E. Francke, that Gérardy and myself are the only two cellists who, since the foundation of the Musical School in the city of Verviers, Belgium, in 1873, have won the "gold medal avec la plus grande distinction" under the Chevalier Alfred Massau.

He further asks you to correct this statement in an article which you were kind enough to write about me some two or three weeks ago, as he also claims to have won a gold medal under that same famous master in 1894. As your estimable journal arrives in London one week later than its date of issue, I was obliged to cable you that I am able to justify my claim in order to prevent any misunderstanding, and if you will kindly insert this letter in your next issue I shall be grateful to you for the opportunity it gives me of laying the following facts before your numerous readers:

In Verviers a gold medal is awarded according to points gained at the Annual Concours, so that, as Mr. Kefer puts it, gold medals are won almost annually. But he omits to say that there are three different awards in this class, viz.: The simple gold medal, which requires fifty points minimum (this is what Mr. Kefer won in 1894, as stated in enclosed certificate); the "gold medal avec distinction," for which not less than fifty-five points must be obtained, and, highest of all, the "gold medal avec la plus grande distinction." For this award sixty points, the maximum obtainable, must be voted unanimously by the jury of seven members. It is this last distinction which I was awarded in 1906 and the second of its kind ever awarded to a cellist at the school in question.

From the foregoing facts you will see that there is absolutely no statement to correct, as Mr. Kefer requests, through the

medium of your columns. To prove conclusively that Mr. Francke's statement about me is perfectly authentic, I enclose herewith an official certificate, stamped and signed by the director and my former professor, and also a telegram from the latter. The medals are not of pure gold, but an admixture of silver and gold, which is termed in French *vermeil*.

I remain yours sincerely,

JEAN SCHWILLER.

Recipients of French Government's Decorations for Musicians

PHILADELPHIA, Sept. 10, 1909.

To the Editor of MUSICAL AMERICA:

Permit me to call your attention to an error made in the last issue of your valued paper, on page 14, where the following sentence occurs: "Not even the great French composers, Gounod, Massenet, Thomas and Saint-Saëns, have been so honored."

It may interest you and your readers who are not acquainted with the facts that after the 100th performance of "Mignon" Thomas was decorated with the Grand Croix de la Legion d'Honneur, which degree is not only above "Officier," but above Commandeur de la Legion d'Honneur. "Grand Croix" consists of a large single decoration without ribbon. Commandeur consists of a large decoration with a ribbon which is worn around the neck. The latter decoration, which is one degree higher than "officier," was bestowed on Saint-Saëns on the same occasion when Thomas was decorated.

However, it is considered a great honor to receive the title of "officier," but the French did not forget their countrymen by any means, as the French records will prove to any one who looks them up.

Very truly yours,

MARTINUS VAN GELDER.

CHICAGO, Sept. 11, 1909.

To the Editor of MUSICAL AMERICA:

Will you kindly allow me to correct an

error made in the columns of your esteemed paper in to-day's issue?

The article was in the "Personalities," and was apropos of Paderewski having been decorated by the French government with the title of "Officier de la Legion d'Honneur." The paragraph states further that Gounod, Ambroise Thomas, Massenet and Saint-Saëns have not been so honored. The French order of the Legion of Honor has five grades, namely: "Chevalier," "officier," "commander," "grand officier," "grand croix." Gounod and Thomas were "grand croix"; Massenet and Saint-Saëns are both "grand officiers."

With best wishes for the continued prosperity of MUSICAL AMERICA, I beg to remain,

Yours very sincerely,

HERMAN DEVRIES.
Chicago Musical College.

Defends English Music and Musicians

MEMPHIS, TENN., Sept. 9, 1909.

To the Editor of MUSICAL AMERICA:

A certain musical paper seems to have had and still does have a great desire to run down and speak against the music and musicians of England. For instance, there occurs the statement that England has never produced a first-class composer, pianist, singer, violinist or conductor. How such a statement could be made by an intelligent paper with an intelligent editor is beyond my comprehension.

Is it not true that Henry Purcell was a first-class composer in his day? And is it not true that Edward Elgar is a composer of the first-class at the present day? Were not Arabella Goddard and Helen Hopekirk first-class pianists in their day, and is not Katharine Goodson pronounced by Leschetizky to be one of the foremost women pianists of the present day?

Now as to the singers. We know well enough that Sims Reeves was a first-class tenor. We know that Edward Lloyd is a first-class tenor; that Sir Charles Santley is a first-class baritone; that Clara Butt is a first-class contralto. We know concerning violinists that Marie Hall is pronounced by Sevcik to be one of the greatest women violinists of the present century. Last of all, concerning conductors: August Manns was an English conductor of the first rank, or how could he have con-

ducted the great Handel festival, which consists of between three and four thousand singers and performers? Frederick H. Cowen is a first-class conductor; he likewise has conducted the Handel festival. Henry J. Wood and Thomas Beecham are first-class orchestral conductors.

Several other statements are to the effect that England is the most backward country musically in Europe, and another speaks of some "Godforsaken English oratorios." As I have lived in England nine or ten years, I know the former statement to be false.

Yours sincerely,
FORREST WASHBURN.

"Musical America" as a Text Book

TEXAS, Sept. 8, 1909.

To the Editor of MUSICAL AMERICA:

Words cannot express the pleasure I derive from the weekly visits of MUSICAL AMERICA. I admire the paper every edition, for it seems to get better each week. I especially enjoyed it this Summer, as I was compelled on account of the Summer term to give up a vacation, and so thoroughly enjoyed the weekly news from Ocean Grove, Chautauqua, and other places and the great editorial features of your great paper. I would feel it a severe loss if perchance I should miss one issue. I feel that I have stored some splendid things taken from MUSICAL AMERICA for the enlightenment of my students this year. I propose to use it as much as a text book in my classes and in our Schubert Musical-Literary Club. Success I wish with all my heart for the grand work you are doing for the "Shut-ins."

Sincerely yours,
JAMES R. WEBSTER.

Appreciates Just Criticisms

NEW YORK, Sept. 14, 1909.

To the Editor of MUSICAL AMERICA:

It is with great pleasure that I enclose herewith \$2 for another year's subscription to MUSICAL AMERICA. Every musician should appreciate your paper, its just criticisms and the efforts you are making to bring the musical news of Europe and America to us each week. I always look forward with the keenest interest to its arrival, and shall continue to recommend it as highly in the future as in the past.

JOHN PALMER.

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ECHOES OF MUSIC ABROAD

**The Artistic Temperament Breaks Loose at a Funeral in Naples—
Three New Works by Leoncavallo Ready for Production—
More Particulars of Lilli Lehmann's Mozart Festival in Salz-
burg Next Summer—Italian Tenor Who Refuses to Come to
New York for Less Than \$2,000 a Night Brings South
American Manager Around to His Terms—Statue-Loving
Paris's Neglect of the Composers—Zélie de Lussan as a
"Juliet" in a Soap Box.**

THE artistic temperament broke out in a novel manner in Naples the other day. A Neapolitan family named Jorio, wishing to honor a dead relative with an elaborate funeral, hired a party of bandsmen. When, however, the procession had started for the cemetery, the London *Chronicle* reports, many street musicians in want of work quickly joined the ranks from every by-way, until one of the most powerful—if most ill-balanced—orchestras ever heard in Naples commanded the attention of the entire city.

"The mourners, appalled at the prospect of the gratuities they would be expected to distribute among this unwelcome horde of volunteers, ordered the coaches to stop, but the minstrels insisted that it would be wanting in respect to the dead, and refused to be sent away. A terrible tumult followed, mourners and minstrels fighting one another mercilessly with sticks, stones, trombones, fifes and drumsticks. The hearseman took advantage of the riot to bolt away with the coffin, and when the police put in an appearance they found it necessary to convey most of the funeral party not to the police station, but to the nearest hospital."

RUGGIERO LEONCAVALLO is not one of those composers who believe in confining their energies to one undertaking until it is brought to completion. On the contrary, during the last two years he has divided his time among three operas in the making. All three are now ready for the public, but only two of them will be brought out this season.

At the composer's wish the "Camicia Rossa" ("The Red Shirt"), the first to be finished, will be held back for the opera festival in connection with the Fine Arts Exposition in Rome in 1911, celebrating the unveiling of the Victor Emanuel monument. This would seem to indicate that Leoncavallo himself places a higher estimate on the "Camicia Rossa" than either "Maja" or "Malbruk."

"Maja," as already announced, will have its premiere at Antwerp's new Royal Opera House early in the season; later it will be sung in several of the Italian and French cities. "Malbruk," which treats of a humorous subject, will have its first performance in either Berlin or Rome next February.

HAVING expressed his admiration for Sir Edward Elgar's symphony in the warmest terms while in London, Arthur Nikisch will be consistent and give the Berliners a belated introduction to the English composer's work at one of the ten concerts of the Philharmonic Orchestra that he will conduct, as usual, in their city during the season. This and Rachmaninoff's Symphony in E Minor are the only novelties as yet announced for these concerts.

The repertoire works chosen for this season include Haydn's Symphony in D Major, No. 5; Beethoven's Fifth and the "Pastorale"; Schumann's First in B flat major; the First and Third by Brahms, Bruckner's Ninth, Berlioz's "Harold" and Liszt's "Dante" Symphony.

COMPLETE particulars regarding the Mozart Festival Lilli Lehmann is arranging for Salzburg next Summer are now available. The musical festivities celebrating the laying of the corner-stone of the Mozart House, for which the Mozart Society has been working so long, will extend from July 29 to August 6, and consist of six performances of opera and the same number of concerts. For subscribers the nine days' festival will be grouped in three series of two operas and two concerts each.

The two operas chosen, as already announced, are "The Magic Flute," in German, and "Don Giovanni," in Italian.

Germans who have been brought up to believe Francesco d'Andrade an ideal *Don Juan* will have a chance to hear Antonio Scotti in the part. The *Donna Anna* will be Lehmann herself, incomparable in this rôle, while Geraldine Farrar will sing *Zerlina* and Johanna Gadski *Donna Elvira*. The high coloratura, *Queen of the Night*, in "The Magic Flute," will be entrusted to Frieda Hempel, of the Berlin Royal Opera, and now one of the foremost among German sopranos. Leo Slezak is to be the principal tenor; the other men will include Lordmann, Mang, Maiki, Mayr and Stehmann.

But even more reassuring than the vocal



HECTOR DUFRANNE AS A CHAUFFEUR

During his Summer vacation of one month from the Paris Opéra, Hector Dufranne, the admirable bass-baritone of the Manhattan, made an automobile tour of Belgium with his family. On the 29th of this month, when Mary Garden sings *Monna Vanna* at the Paris Opéra for the first time, M. Dufranne again will be the *Guido*, the rôle in which he made his first appearance as a member of M.M. Broussan and Messager's forces last Spring. During the coming New York season he will add several new rôles to his Manhattan repertoire.

talent is the array of conductors whose services are promised—Dr. Karl Muck, Felix Weingartner, Ernst von Schuch and Felix Mottl, whose master hand has carried Munich's Mozart Festivals to success, despite the handicap of the inferior singers and inadequate staging of the past year or two. At the six concerts the programs will be chosen from the chief works of Mozart in all fields of his activities. It is expected that the Vienna Philharmonic Orchestra will co-operate, and noted soloists will assist.

It will behoove the responsible heads of the Munich Mozart Festival to make atonement next year for past injustice to the public—to say nothing of Mozart—if they wish to hold their own after the well-knit performances the name of Lilli Lehmann guarantees for Salzburg.

WHEN Giuseppe Anselmi, the Italian tenor, was singing in London, at Covent Garden, in the early part of the Summer, it was reported that he would consider no American offer until guaran-

teed \$2,000 a night. A year ago one Leo Slezak made just such a stipulation when approached by the New York impresarios, and now this same Slezak is bound to the Metropolitan by a contract that shows a radical compromise. Anselmi is young, and he, too, will doubtless come around to the belief that a New York début at a less exorbitant salary, while his voice is still young and fresh, can profit him much more in the end than a short-lived engagement when the "bloom" has worn off and an opportunity to appear here at any price is eagerly seized.

But just now Anselmi is elated over the figures in a contract he has signed with the directors of the Colon Theater, in Buenos Ayres. Indeed, his colleagues in Italy are talking of little else at present, for by its terms he will receive his desired \$2,000 a performance for thirty appearances at the Colon next Summer. This salary will be the greatest paid to any male singer in the world, with the single exception of Caruso. The operas in which he is to appear are "Roméo et Juliette," "Manon," "Don Giovanni," "La Bohème," "Iris," "Cavalleria Rusticana," "Rigoletto," "The Barber of Seville," and "Lucia."

Meanwhile his friends are hoping that by the opening of the next season the new directors of the Colon will have made their peace with the claqué that in championing their predecessors turned the theater literally into a "rough house" more than once this Summer. On one occasion a short time ago, when "La Damnation de Faust" was the bill, the uproar in the gallery and other parts of the house became so great that the

a theater in the North of England. She was playing *Juliet* in Gounod's opera, and the famous balcony was constructed of a pile of soap boxes, hidden by a piece of scenery. In the middle of her most impassioned love scene with *Romeo* her vocal eloquence was suddenly interrupted by a loud crack and crash, and a second later she found her foot imprisoned in one of the unromantic soap boxes. She tried to continue the scene, but finally she had to leave the stage with the box clinging firmly to her foot.

THE violin repertoire has suddenly been enriched by the discovery of a number of important old Italian works, according to the *Piccolo*, of Trieste. Some time ago a Trieste editor sent a violinist named Cesare Barison, with whom he had studied the old school of violin literature for many years, on a journey of research among the libraries of Italy. Barison has now returned with his arms full of hitherto buried treasure. He found, for example, a number of compositions by Corelli and Tartini, some of which have been entirely unknown until now, while others, although their existence has been known of, have been hidden away out of reach.

Among the more curious manuscripts are two sonatas by Alessandro Stradella; this composer left operas, oratorios and cantatas, but no one knew he had written anything for the violin. Then there are two concertos for violin and harp by Pietro Nardini (1722-1793), the pupil and friend of Tartini; a sonata in the style of Corelli, by Francesco Geminiani (1680-1762), and compositions by Locatelli (1693-1764), as well as theoretical works by the elder Martini, Ferrari, Cambini and Pugnani.

WHEN Director Hans Gregor, of the Berlin Komische Oper, was in Paris this Summer he spent some time looking for a "scoop" among the unproduced creations of French composers. He thinks he found one in an opera entitled "The Violet Festival," by Brandt-Buys, poem by Victor Heindl; he expects wailing and gnashing of teeth on the part of the Paris directors who have let it slip through their fingers. Another French work on which he has placed fond hopes is Maurice Lévy's "Psyché."

As the first of his new season's novelties he will stage Franco Alfano's operatic version of Tolstoy's "Resurrection" early next month. Then he has a new opera from the pen of the prolific Oscar Straus. It is entitled "The Valley of Love," and is more pretentious than "The Waltz Dream," "The Chocolate Soldier" and the other melodious light operas Straus has written. One operetta, "Lord Piccolo," by Berenyi, is on Gregor's list. It seems certain now that Maria Labia will not return to the Manhattan this year, so she and Erika Wederkind will divide the prima donna honors of the season.

FOR Lisbon's short season of French opera, to open the middle of November, one of the most illustrious of modern French composers, Xavier Leroux, has been engaged as artistic director and conductor-in-chief. It is but natural to see his two principal works featured in the schedule—"Le Chemineau," which has been acclaimed at most of the opera houses in France and Belgium during the past two years, though rejected wherever performed in Germany and Austria, notably Vienna, and "La Reine Fiammette," in which Mary Garden created the name part and achieved one of her greatest successes at the Opéra Comique. Both of these operas have been acquired by the Metropolitan.

The American soprano, Lillian Grenville, who is deferring her New York début until equipped with the resources of broader experience, heads the company engaged along with Mme. Héglon, late of the Paris Opéra, who is Leroux's wife; Mlle. Vallandri and Dangès, Lequien and Viaud. Besides the Leroux works, Massenet's "Thérèse" and "La Navarraise," Messager's "Fortunio" and Fourdrain's "La Légende du pont d'Argentan" will be sung.

One month later a so-called Italian season will begin. The repertoire will include two German works, however—"Tristan und Isolde" and "Hänsel und Gretel"—and five or six French operas. J. L. H.

Franz Léhár, composer of "The Merry Widow," will introduce his new operetta, "The Count of Luxembourg," at the Theater an der Wien, Vienna, this month.

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Recital

Mischa Elman, the young violinist who had such remarkable success during his first American tour last season, is already heavily booked for his second visit to this country, beginning early in January. The Henry Wolfsohn Musical Bureau this week announced his engagements for the two months as follows:

As orchestral soloist, on January 7 and 8, in Boston; 10th, Philadelphia; 11th, Washington, D. C.; 12th, Baltimore; 13th, New York; 14th, Brooklyn; 15th, New York; 17th, Hartford; 18th, Boston (recital); 19th, New York (recital); 20th, Cambridge, Mass.; 23d, New York, Metropolitan Opera House; 24th, Albany (recital); 25th, Worcester, Mass.; 27th, Chicago (recital); 28th, Kansas City (recital); 29th, Chicago (recital); February 1, St. Paul (orchestra); 3d, Denver (recital); 4th, Colorado Springs (recital); 7th, Milwaukee, Wis. (recital); 8th, Cleveland (recital); 9th, Detroit (recital); 10th, Chicago (recital); 12th, Norfolk, Conn. (recital); 13th, New York, Metropolitan Opera House; 14th, Boston (recital); 19th, New York (recital); 20th, New York, Metropolitan Opera House; 26th, Philadelphia (recital); 27th, New York, Metropolitan Opera House.

Many other dates are in active negotiation that will result in Elman's presence in the country, making the season a memorable one.

Violin Recitals to Follow Church Services

SAN FRANCISCO, Sept. 12.—A series of six recitals of violin composition will be given by Alexander Stewart, violinist, assisted by Virginia de Fremery, organist. They will be rendered at the First Congregational Church, Oakland, on the evenings of September 12, 19 and 26, and October 3, 10 and 17. The recitals will immediately follow the regular church services. Stewart's manifold duties as a musician and as conductor of the choir of

the church have prevented his appearing before in public as a soloist, and for this reason the recitals will be welcomed by the musical public with which Stewart long has enjoyed popularity.

The numbers to be given this evening are: Aria, Tenaglia; Romance in D major, Saint-Saëns; Menuet in G, Beethoven. Special numbers also will be rendered by the choir and soloists during the services.

ANNA MILLER WOOD DELAYED

Boston Contralto Not to Return East
Until Late in October

BOSTON, Sept. 20.—Anna Miller Wood, contralto, who has been spending the Summer at her former home in California, is prolonging her stay there and will not return to this city until late in October. A number of concert engagements on the Pacific Coast have caused the delay. She is to give a song recital in Berkeley, Cal., this week Wednesday and one in San Francisco October 5. A similar recital will be given for the musical club in Fresno, Cal., October 11, while Miss Wood is on her way to Los Angeles. Miss Wood has received offers from the musical club in Riverside, Cal., and the Throop Institution in Pasadena, and also from a musical club in Flagstaff, Ariz., and will arrange to give recitals in these places on her way East, if she finds it possible to arrange her time conveniently.

Miss Wood's studios in Boston will open October 1, in charge of Edith Alida Bulard, her first assistant.

Since August 15 Miss Wood has been singing in the Unitarian Church, San Francisco. She will be heard in recital and concert in Boston and Eastern cities this Winter, and will have her usual large class of pupils. D. L. L.

Alice Merritt-Cochrane Engaged for the "Children's Crusade"

Alice Merritt-Cochrane, the popular soprano, has returned from her Summer vacation, and through her managers, Haensel & Jones, has booked many important engagements for the coming season. She will appear with the Minneapolis Philharmonic Club in the "Children's Crusade" on November 19.

TEXAS REPRESENTATIVE OF BOSTON INSTRUCTOR

Mrs. Hattie Glazbrook an Exponent of
Josephine A. Jones's Method of
Teaching Music to Children

BOSTON, Sept. 20.—Josephine A. Jones, principal of the Child Garden Music School of this city, entertained several of her representatives from distant points during the Summer, among them being Mrs. Hat-



Mrs. Hattie Glazbrook, a Successful
Music Teacher of Laredo, Texas

tie Glazbrook, who has become a most successful teacher of children's classes in Laredo, Tex. Mrs. Glazbrook is one of the many teachers who have taken Miss Jones's normal course by correspondence. She took the course six years ago and had never seen Miss Jones until she came North this Summer. Since Mrs. Glazbrook began her studies with Miss Jones she has sent a number of teachers North to take the course, and they, too, have been successful. Miss Jones will open her studios in Huntington Chambers October 1, and will have as her first assistant Mariette Banister, who studied with her for several years, and who has just returned from a year's study in Europe.

Of the New England representatives of

Miss Jones's course one of the most successful is Helen Guild, who has been carrying on classes in Bellows Falls, Vt., for the past eight years, and who has had as many as 100 pupils at a time.

The importance of this kindergarten work is beyond all possibility of argument. Miss Jones has undoubtedly evolved a remarkably efficient system of teaching children piano and harmony, and thus plays a most important part in the early musical training of the coming generation.

D. L. L.

HONOR GRIEG AT EXPOSITION

Bust of Composer Unveiled with Elaborate Ceremonies in Far West

SEATTLE, WASH., Sept. 18.—The Alaska-Yukon-Pacific Exposition did not fail to honor the composer, Edvard Grieg, on Norway Day, which was August 30. At the amphitheater in the afternoon one of the chief events was an oration on the greatest Norwegian composer and the unveiling of a bust of Grieg by J. A. Sorley. The delivery of the bust was made by F. H. Frolich and the acceptance by C. M. Thuland. Six Norwegian bands furnished the music during the day. One of these was St. Olaf's College Band, of Northfield, Minn., an organization with an international reputation.

The Eisteddfod is not necessarily confined to the boundaries of Wales. The exposition also witnessed such a vocal celebration on August 27.

Never before was there such a great gathering of the Welsh people in the Northwest. A prize of \$500 was awarded to the Ohio Male Chorus, making more than one hundred prizes won by them. The leader is Professor H. W. Owens, whose present home is Chicago.

Professor Protheroe, in his capacity as judge, paid high tribute to all the choruses, but in speaking of the Ohio chorus said that their singing excelled that heard at the test at Cardiff, Wales, last year, at which event he was also one of the adjudicators.

Mme. De Rigaud's Studio Opening

Mme. Clara de Rigaud, the distinguished vocal teacher, will open her new studios in the Metropolitan Opera House Building on Monday, October 4. Pupils for voice trial will be received there on Mondays and Thursdays. Voice trials will also be made at Mme. de Rigaud's residence, at No. 2647 Broadway. Mme. de Rigaud has but recently returned from her Summer quarters at Lake Placid, N. Y., where she was a leader in social and musical circles. While there she entertained with her voice on several occasions. A number of new pupils will be with her this season because of associations formed there.

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MUSIC AT THOUSAND ISLANDS

Tali Esen Morgan's Party Includes Singers and Instrumentalists

Tali Esen Morgan, director of the Ocean Grove musical season, and known throughout the country as a conductor, teacher and organist, made his annual trip to the Thousand Islands last week, accompanied by a party of ninety, who took advantage of the excursion he had arranged. In the company were several well-known musicians who took part in various functions held during the stay at the Columbian Hotel, on the St. Lawrence River.

Donald Chalmers, the basso; Grace Underwood, soprano; Edith Morgan, pianist, and the Verdi Quartet, consisting of Edna White, Florence McMillan, Cora and Norma Sauter, assisted in these entertainments.

Mr. Chalmers has made marked progress in his art during the Summer, and those who have heard his work recently feel confident that he is destined to become one of the leading basses in the country. His voice is of a naturally beautiful quality, of large range, and he is a conscientious and capable musician.

Miss Underwood is establishing a favorable reputation as a church soloist, and Miss Morgan, who has made a specialty of accompanying, is a pianist of marked ability.

The young women who form the Verdi Quartet play either the trumpet or the cornet in part compositions in a manner that wins popular approval. Miss White is a musician of exceptional attainments, who has demonstrated that the trumpet is an instrument worthy of the concert platform. Miss McMillan, who is also popular as an accompanist and pianist, adds to her accomplishments a command of the cornet of which many of the better known male performers on that instrument might be envious.

The Misses Sauter play the violin and cello as well as the cornet, and on several occasions during the Thousand Island trip had an opportunity to display their versatility.

BUSONI'S OPERA TO BE GIVEN

Composer Oversees Rehearsals—Meader Begins Opera Engagement

BERLIN, Sept. 5.—Ferruccio Busoni left town to-day for Hamburg, where he has gone to see about the production of his opera, returning to Berlin on Wednesday or Thursday.

George Meader, who has been the precentor and soloist at the American Church for the past year, left for Leipzig last Wednesday, where he will take up his work at the opera there as buffo-tenor at once. For the next two Sundays, until a permanent arrangement is made, Paul Petri, the Newark baritone, will act as precentor and soloist, and for the present the organist is Mr. Anderson.

L. J. P.

Lee's Pupil to Study Abroad

Sarah Goldstein, a promising young soprano, of Montreal, and a protégée of Sir and Lady Allen, has gone to Milan, Italy, to finish her musical education as the result of the wonderful improvement she has shown under the tutelage of William H. Lee, the New York teacher.

AMERICAN INSTITUTE ISSUES ITS YEAR BOOK

Prospectus of Progressive Musical Institution Shows Curriculum and Imposing Faculty List

The prospectus just issued by the American Institute of Applied Music shows some interesting facts in connection with the curriculum and faculty and general information regarding that leading institution.

Of special moment is the plan of instruction as outlined in the book. The work of the college is divided into the following sections: Pianoforte Playing: Elementary Course, Grades I-IV; Academic Course, Grades V-VI; Undergraduate Course, Grades VII-VIII; Performers' Course, Grade IX; Artists' Course, Grade X. Voice Culture; Theory and Composition; Organ Playing; Stringed Instrument Playing; Chamber Music; Vocal Sight-Reading, Ear Training and Music Dictation; History of Music, Analysis of Form, Aesthetics; Normal Course for Pianoforte Teachers.

The faculty, of which Kate S. Chittenden is dean and Edgar O. Silver president, will this year be as follows: Pianoforte—Albert Ross Parsons, Kate S. Chittenden, Harry Rawlins Baker, Elsa von Grave, Leslie J. Hodgson, William Fairchild Sherman, James P. Brawley, Paul Ambrose, Fannie O. Green, Katharine L. Taylor, May I. Ditto, Grace G. Powis, Sara Jernigan, Hazel M. Ross, Voice—Paul Savage, McCall Lanham, Theory—Harry Rowe Shelley, William Fairchild Sherman, Katharine L. Taylor, Sara Jernigan. Violin—Herwegh von Ende, John Frank Rice, Ford Hummel. Violoncello—Modest Altschuler, conductor of the Russian Symphony Orchestra. Organ—Harry Rowe Shelley, William Fairchild Sherman, Paul Ambrose. Inners in Theory—George Coleman Gow, John Cornelius Griggs, Daniel Gregory Mason, Fannie O. Green, Walter S. Bort. Pianoforte Pedagogics—Kate S. Chittenden. Ear Training, Sight-Reading and Chorus—Mary Fidelia Burt, Hazel M. Ross. French Diction—Adrienne Remenyi von Ende. Orchestra Class and Chamber Music—Herwegh von Ende, John Frank Rice. Examiner in Pianoforte—Albert Ross Parsons. Examiner in Voice—Albert Woodruff, John Cornelius Griggs. Examiners in Theory—George Coleman Gow, Harry Rowe Shelley, Cornelius Rübner.

Augusta Cottlow's Plans in Berlin

BERLIN, Sept. 10.—Augusta Cottlow will live at Pension Köpelin, at Nürnbergerstr. 1, while in Berlin, and will take a limited number of pupils. She is still in Paris perfecting her French as fast as possible, but she has a warm welcome awaiting her here from many old friends from student days and the days of her first European triumphs.

Many are looking forward to hearing her again this Fall at the Blüthner Saal, on October 21.

L. J. P.

Dr. Lawson with Paur's Orchestra

Dr. Franklin Lawson, tenor, has been engaged for a five weeks' tour through the South with the Pittsburg Orchestra, next Spring.

SOLOIST FOR MAINE FESTIVALS

Mme. Langendorff Will Sail Saturday for Another American Tour

Mme. Frieda Langendorff, mezzo-soprano, who made an extensive concert tour in America last season, has been singing at the Berlin Royal Opera this Summer. She



Mme. Frieda Langendorff, the Mezzo-Soprano, Who Has Been Singing with Great Success in Germany This Summer—The Photograph Shows Her as "Amneris" in "Aida"

expects to return to America on the *George Washington*, sailing September 25, in time to sing at the Maine Festivals, October 8 and 12. She then leaves to fill engagements in the Middle West, followed by a tour of ten concerts in the Northwest and about twenty concerts in California, Arizona and New Mexico.

She will not return East until the latter part of February, after which she fills engagements in this section and the South. Her season is being booked by R. E. Johnston.

ASKS FOR CANADIAN GOVERNMENT'S HELP

Dr. Harry Crane Perrin Unveils Project to Establish a National Conservatory of Music

MONTREAL, CANADA, Sept. 20.—Dr. Harry Crane Perrin, director of the McGill Conservatory of Music, has agitated this city in discussing the plans of the Conservatorium by declaring that he and his co-workers have the ultimate aim of securing the establishment of a Canadian national school of music. He has just returned from Europe.

The remark was led up to by a discussion of the prospects of McGill conducting her own musical examinations throughout the Dominion without the support of the Associated Board of the Royal Academy of Music and the Royal College of Music of London, England. While it was all very well for a young nation like Canada to look to the older races and countries, and especially England, for much useful knowledge, Dr. Perrin thought that if inspiration and initiative and an effort to stand upon her own resources were not encouraged no really fruitful musical manifestation could be hoped for. Acquainted with the peculiarities of local circumstances, of race fusion, climatic conditions, McGill's musical department was thoroughly qualified to foster any manifestation of the musical spirit that might be cultivated. It was in accord with the university scheme to keep in touch with the public pulse that the Conservatorium hoped not to be behind other departments of education.

In furtherance of the idea of the director in having the Conservatorium more and more enter into the musical life of the city, the orchestra inaugurated last year will be continued.

Dr. Perrin has brought from Europe with him a complete set of orchestral wood wind instruments, which it is hoped will obviate that discrepancy of pitch so apt to mar the ensemble work of local orchestral organizations. These instruments are all keyed to the normal pitch, and the output of one manufacturer, and in this way the director hoped for finer nuances and greater unanimity in the matter of pitch than have hitherto been possible.

Dr. Perrin expressed hope that the scheme for four or five weeks of grand opera in Montreal, discussed last Winter, had not fallen through, as he had at the time of its proposal hoped that the Conservatorium might become identified with the project in the interests of the musical education of the city, as well as possibly being afforded the opportunity of having its more advanced students given trial performances in the chorus and possibly in some of the minor rôles.

Joseph O'Mara, the Irish tenor who sang here last year in "Peggy Machree," is again with the Moody-Manners English Opera Company.

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JOHN C. FREUND - - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS, Manager
Room 1001, 120 Boylston Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
RENE DEVRIES
Chicago Musical College Building
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New York, Saturday, September 25, 1909

ASTRONOMICAL ANALOGY

In the article on a National Conservatory, by Oscar Sonneck, in MUSICAL AMERICA for September 4, the following paragraph occurs: "On the other hand, the National Conservatory should have this feature in common with all other conservatories, that it would intend not so much to discover, breed and perfect geniuses as to send back among the people an army of well-trained musicians and music teachers of at least average musical gifts."

Whenever the question of the expenditure of money for artistic advance arises there are always some persons who urge as an objection the scarcity of real geniuses. This is about as logical as it would be to oppose an appropriation for the study of astronomy because of the scarcity of comets. The genius is an especial phenomenon at best, and an age and land that can boast one or two of the highest type is indeed fortunate. The existence of such exceptional persons has little or nothing to do with the general cultivation of art incumbent upon a civilized people. Such a cultivation means more to a nation's population that the existence of a rare genius or two. Every life, however busy with more material affairs, should be elevated and beautified, made more worth while and enjoyable by art. It is the function of national artistic culture to bring about such conditions and thus elevate the quality of the people's life. Every hour of artistic activity is an hour's redemption from sordidness or material care. It is a positive uplift, whether the artistic experience be humble or extraordinary.

If the general art development be properly looked after the geniuses will take care of themselves. A genius is like a particularly perfect flower. If the conditions were not such that flowers could grow in abundance, the thousandth or millionth especially perfect specimen would not occur. Genius is inimitable. The student should not aim to be this or that kind of a genius. He is to endeavor to be himself, and develop his best talents for the elevation of the quality of his life. If he happens to have genius it will come out as he develops. The national aim should always be for a widespread culture affecting the whole people. The science of astronomy is not conducted for the sake of comets. It is time enough to observe them on the rare occasions when they appear.

THE OPERA CROP

Future chroniclers of opera in America will discover a veritable renaissance when they look up the records of the present year. Nothing like it was ever before witnessed in America. If the prospectus of the Metropolitan Opera House is not quite so epoch-making a document as the Declaration of Independence, it is still worthy of a framed place on the walls of all those interested in the growth of music in America. It is particularly remarkable in respect of the presentation of new operas.

Time was when the presentation of a new opera was an event to make a flurry in the metropolis. The financial risk, the artistic and social excitement attendant upon it, all contributed to make it an eagerly expected and memor-

able event. Now the announcement of twelve new operas for the Metropolitan in the New Theater is taken almost as a matter of course. That number has been announced for the present season. If one misses some names which he would wish to see upon the list, as Moussorgsky, Rimsky-Korsakoff or Hans Pfitzner, he should console himself with the striking evolution toward the presentation of new operas and the hope that another season will include some of the missing names.

It will be extremely interesting to hear an opera of Tchaikowsky, whose orchestral works are so popular with the New York public. There will be much curiosity concerning Frederick Converse's "The Pipe of Desire." The music of Bruneau's "L'Attaque du Moulin" will probably be regarded as clever but superficial.

The promised revivals also make an imposing array. It should be profitable in all ways to bring forward after a lapse of years such charming works as Boildieu's "La Dame Blanche" and Delibes's "Lakmé," and especially such works of genius as Weber's "Freischütz." Devotees of modern music will be interested in the acquisition by the Metropolitan of the three unfinished operas by Debussy. The standard repertory presents the usual imposing front. It will all be rich diet for this year's operagoers, and rich food for future historians of opera.

ORCHESTRA AND BAND

The Times and other New York dailies are taking up the matter of band vs. orchestra for open-air concerts in the parks. From communications received and printed by these papers it appears that various citizens are sufficiently interested and sufficiently educated to put in a plea for the orchestra for these concerts. Some tentative experience in the matter at home, to say nothing of the opportunity for such experience abroad, has shown them the superiority of the orchestra.

The band, to be at its best, must play band music, that is, music conceived and written for the band. But most of the great melodies and great compositions with which the public is beginning to be familiar were conceived and written for the orchestra. As correspondents of the New York dailies have pointed out, band transcriptions of orchestral works are disappointing and inadequate.

The mass of the world's great imaginative music has been written for orchestra and not for the band. The band is distinctly a product of militarism, the orchestra of art. If each keeps within its original sphere, that public which learns its music from the band will learn, almost nothing of the great music of the modern world. As a matter of fact, some orchestral compositions are capable of being transcribed effectively for the band, although the effect will not be what the composer intended. With most great orchestral works, modern and older, such transcription is artistically hopeless, even though practically possible. The advantage is overwhelmingly with the orchestra. The question is simply how long will it take the people to wake up to it? Those who have sat in the open air in such a park as the famous Tivoli in Copenhagen and listened to Saint-Saëns' "Dance Macabre" or Mendelssohn's "Fingal's Cave," rendered orchestrally as they were conceived, will never again want band concerts in the parks.

The band has its place in modern life, and fills it admirably. But after wars of conquest or independence or union are over, music is art. As the public comes to realize this, it will more and more demand the orchestra in the parks.

PROGRESS IN CHICAGO

The way to make a musical nation is to educate the young and educate as many as possible. While this is being done in many parts of the country in measure greater or less, Chicago is taking a particularly important part in the movement for a musical America. The sphere of Chicago's influence is enormous, commercially, educationally and in other ways. Particularly there has been a great rush to Chicago during the last ten years for education in the various branches of the arts.

It is stated that there are 60,000 people in Chicago studying music, and that 30,000 go in to Chicago as transients for the same purpose. Now it is reported that the Chicago music schools and conservatories have enrolled larger classes than ever before. The significance of these facts should not be lost upon Americans. It means that music is a live and growing art in this commercial country, and that Chicago is alive in the promotion of it.

Here is an opportunity for a profitable parody on the favorite song, "Why Should I Work While Father Retains His Youth?" "Why does a well-to-do man of more than fifty keep on working?" asked Mr. Hammerstein of a reporter, and as quickly answered the question himself, "Because he is trying to make more money for his heirs. Why should I go on trying to make more money merely

that my son Arthur should have more money to buy patent leather shoes than he has at present?" The name of the new song will be something like this: "Why Should I Work While Sonny Doesn't Have to Go Barefoot?"

"The melodies of the old-time operas, that delighted our grandparents, are to be extorted from the wreck of so-called 'modern music,'" says a correspondent of the New York Sun who signs himself "Pelican." The characteristic of the pelican is the perpetual desire to go a-fishing, and the possession of a large sack or receptacle depending from his lower bill, in which he catches the fish. Does the author of the cryptic signature mean to imply that any fisherman is competent to criticize modern music? "Pelican" should look out; he is getting into deep water.

The Vancouver, B. C., *Daily Advertiser*, in "Hints on Piano Playing," says: "The little finger should never strike with its side." It does beat all what strides these Western cities are making.

PERSONALITIES



Pepito Arriola at Arendsee, on the Baltic

One of the unique features of this season's piano music will be the tour of Pepito Arriola, the diminutive Spanish pianist. He has been spending his vacation at Arendsee, on the Baltic Sea, with his teacher, Alberto Jonás, formerly identified with American musical life. Mr. Jonás took the snapshot which is reproduced herewith. Pepito is to make his American debut at Carnegie Hall on Friday afternoon, November 12. Special pianos are being made, by which the width of the regular keyboard is reduced two and a half inches, and the pedals raised three inches.

Grippon—Mme. Eva Grippon, who has been singing with Oscar Hammerstein's company during the "educational season," is the wife of George Grippon, a writer on the staff of the *Figaro*. Neither speaks English and for this reason M. and Mme. Grippon are not guests at one of the New York hotels. Instead, they have chosen quiet apartments in the home of George Dupuy, one of the head waiters at the Café Martin.

Fiedler—Max Fiedler, conductor of the Boston Symphony Orchestra, and Mrs. Fiedler will sail from Liverpool for New York on Saturday. He has written his American manager that he expects happy results from the novelties he purposes introducing this season.

Biddle—Anthony J. Drexel-Biddle, the Philadelphia millionaire society man, who has gained fame in the boxing ring, has surprised his friends by announcing that he had spent the Summer studying singing in Paris. It is understood that he worked under the direction of Frank King Clark.

Sembrich—Marcella Sembrich, whose time in America this season will be devoted entirely to concert work, will arrive here early next month.

Campanari—Leandro Campanari, the orchestral director who at one time was seriously considered for the position of conductor of the Philadelphia Orchestra, and a consummate violinist, has for some time been residing quietly in Los Angeles, Cal. He will probably tour America this year as a violinist.

Johnston—R. E. Johnston, the manager, two of whose artists have all of their available dates filled for the coming season, has sought relaxation at Ocean Grove, where he has kept a cottage during the Summer. Mr. Johnston has combined business and pleasure, for several of his artists, among whom were Nordica, Spalding, Jomelli and others, have won great successes at the Summer concerts.

Homer—Louise Homer, the contralto of the Metropolitan Opera Company, was formerly a resident of Boston, receiving her musical training there at the New England Conservatory, and is remembered by many as "a slight girl with a big voice" who sang in one of the downtown churches. After six years' study abroad and several seasons in opera in America, she is to have the honor of being the contralto in "La Gioconda" at the first performance in the new Boston Opera House.

WOMEN COMPOSERS OF AMERICA—17

Nanka Faucette, Who Composed
"Southern Echoes," a Typical
Daughter of the South

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized to achieve yet greater success.]

The young woman who won distinction through her composition, "Southern Echoes," is in many respects a typical daughter of the South.

Nanka Faucette was born in Mississippi, where her early education was received. Later the family moved to Little Rock, Ark. Her father was the inventor of the system of mathematical surveying without the chain, which was used at the battle of Manila by Admiral Dewey to get the range of the Spanish ships.

Miss Faucette continued her musical studies at the New England Conservatory, and believes Boston is the musical center of America. Serious ill health for the past year has interfered materially with her work as a professional pianist, and necessarily put a stop to composition for a time, but she hopes to resume her work in St. Louis in the near future. She has been signally honored in the city of her adoption and cordially received into musical circles.

Her "Southern Echoes" has been performed the length and breadth of the land by Sousa's and Ellery's bands, as well as by other notable organizations. It is characteristic of her happy disposition that she only laughed heartily when, returning from a trip abroad, a Southern friend tried to break the news gently to her that "that piece" was being played through the country on hand organs, exclaiming, "Well, such is fame."

When asked regarding her ideals for music in America, Miss Faucette said: "Music is a necessity in the American home. I do not think any home is complete without it in some form. It has such great influence over the children. Music of any kind always made me dance the minute I heard it, but that effect is owing to temperament, as it makes some children very sad. I believe its strong influence over children is because they live almost wholly



NANKA FAUCETTE

in imagination. Yet we are all by nature sentimental, and some of us live more in the ethereal than others. I believe musical training is essential to the growing child, and they are teaching it more in the South. Just now it is only in song form, but it will before long, I believe, be taken up in the broader sense.

"I think music has a wonderful influence, too, on the women and girls who are obliged to work in store or factory. Especially can this be noted at the rest-room leagues, where women go to get lunches cheaply. In one such in St. Louis a piano is furnished, and different musicians play during the noon hour, and it is wonderful how the girls seem to fairly hunger for music.

"The libraries all over the country are very great, but a girl who works hard all day is often too weary to read, and my idea is to inspire and cheer her by bringing music of the best class to her gratis, and I hope the time will soon come when in every city of any size in America it will be possible for any one to hear the best music without cost."

REAMER'S NEW BOOK

"The Calamities and Quarrels of Vocal Artists" Its Title

Lawrence Reamer, of the New York Sun, is about to publish a book entitled "The Calamities and Quarrels of Vocal Artists." Some wag has suggested that, judging by the unlimited material at his disposal, the work should not fall short of the size of Gibbon's "Rome."

It is said that chapters will be devoted to dressing-room uproars, to sulks and to diplomatic colds. Nor will be omitted the famous contest between Mme. Eames and the tenor Van Dyck. It raged over the couch that forms a prominent part of the scenic decoration of the first act of "Die Walküre." Mme. Eames was playing Sieglinde, Van Dyck Siegmund. Mme. Eames, then in the full flush, as she always is, of her icy beauty, was determined to have the couch so placed that when she was seated on it she would be in full view of the audience. To this Van Dyck violently objected.

In the end Mme. Eames was overruled. But the mind and the resource of Maine is

greater than the mind and the resource of Amsterdam. When Van Dyck made his first entrance there was the couch in the very position in which authority had decided it should not be put.

Van Dyck glared at Mme. Eames, who was, according to stage directions, looking at him sweetly, intently. Not a gleam came into that cold eye.

The tenor walked over to the couch and gave it a kick. He then emitted a howl of pain.

The couch had been nailed to the stage floor.

Saint-Saëns Music in "False Gods"

LONDON, Sept. 14.—At His Majesty's Theater to-night Beerbohm Tree appeared in the four-act Egyptian drama, "False Gods," translated by J. B. Fagan from La Foie of Brieux, who declares the piece his greatest dramatic work.

The music, which fills an important part in producing the effects upon which the play depends, was especially composed by Camille Saint-Saëns.

Adelina Patti sang at a charity concert at Cardiff, Wales, last week.

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SEATTLE EXPOSITION CONCERT

H. Evan Williams, Tenor, and Channing Ellery's Band the Attractions

SEATTLE, Sept. 18.—H. Evan Williams, the tenor, and Channing Ellery's Band gave some 12,000 people a treat in the Natural Amphitheater at the exposition grounds last week.

Mr. Williams sang "Siciliana," from Mascagni's "Cavalleria Rusticana"; "Salve Dimora," from Handel's oratorio "Judas Maccabeus." The selections of grand opera were all that the program called for, and he interpreted them with unusual sympathy, his splendid voice being heard in every part of the big amphitheater; but his encores were of the soft, sweet melodies, and made a pronounced impression. He sang as encores Bartlett's "Dream," "Where the Four-leaf Clover Grows," "Jean," "Sweet Miss Mary" and the ever-popular "Annie Laurie."

Ellery's Band played up to its reputation, its rendition of selections from "Rigoletto" and "Faust" being especially well taken.

Amy Grant's Many Readings

During the Summer Amy Grant has been giving a series of readings, with music, of "Salomé," "Elektra" and "Pelléas and

Mélisande." She gave "Elektra" at North-east Harbor, Mount Desert, on August 27; "Pelléas and Mélisande" at York Harbor, Me., August 30, and "Salomé," "Pelléas and Mélisande" and "Elektra" on July 30, August 6 and August 13 respectively at the North Shore Grill Club, Magnolia, Mass.

Elwes with New York Oratorio Society

Gervase Elwes, the noted English tenor, who was brought to America last Spring by the New York Oratorio Society for the performances of "The Dream of Gerontius" and Bach's "Passion Music," for the wonderful interpretation of which he received the highest praise, will return to America again in December next, opening his season with the New York Oratorio Society on December 1, in Beethoven's B Minor Mass. He is also engaged for the two "Messiah" performances to be given by this society on December 28 and 30. Mr. Elwes has been busy of late in England singing at the great music festivals.

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THE CLAIMS OF EVERYDAY MUSIC

Professed lovers of music are more apt than professed lovers of any other art to divorce it from the daily life, says the *London Mail*.

The people who go to hear "music in the parks" are more sensible than our professed lovers of music; they take the art into their daily lives. For they are not only talking while the band plays; they are listening to the music. The peaks of enjoyment scaled by the devout concertgoer are unknown to them, no doubt. A brief, uncritical "pretty," or "jolly," or "nice," is all the comment they make; they care neither about the name of the piece nor about the fame of its composer, and could not tell whether the air they enjoyed was played by the clarinet or by the flute. But they have not come merely to follow their instinct and herd together. That they would be doing somewhere in any case. They have come for the music, and they enjoy the music. Its emotional qualities, gay or sad, soothing or stirring, soak in almost without their knowledge, refining and enriching to some extent, however slight, their natures, as all art, even the humblest, should do.

And here we come to the sole excuse for our professed lover of music to feel contemptuous. He has no right to despise the audience, who are sensibly taking music into their daily lives and enjoying it in the healthy, commonplace manner in which certain manifestations of all the arts may be enjoyed. But it too often happens that his damnable "Trash!" is deserved by the music played. Not always so, of course. The afternoon programs at the exhibitions usually include some Wagner, Tschai-

kowsky or Dvorák; few programs, even at restaurants, but have a snatch of Auber, Delibes or German. Two programs chosen at random from those played this Summer by the military bands include the names of Handel, Wagner, Rossini, Saint-Saëns, Gounod, Sullivan, Massenet, Elgar, Leoncavallo—each no doubt at his most familiar and most popular, but not therefore by any means at his worst—and very little indeed that falls below the musical level of the lowest of these at his most popular and most familiar.

It is, however, too common a mistake with bandmasters first to despise the taste of their audiences and then to play down to their idea of it. Music that is to be enjoyed under these conditions—that is, to be talked through or eaten through, and taken as one element in a pleasure to which the food, or the fresh air and the flowers and human converse also contribute—must not, of course, be abstruse or subtle. Yet there is already in existence so much music of Mozart, of Handel, of Lully, of Corelli, of Grieg, of Gounod, of Sullivan, of a hundred others dead and alive, which is at once perfectly simple and deliciously melodious that there is no need for the constant repetition of stale musical comedies, of ridiculous piccolo solos or blatant cornet sentimentalities, or pseudo-negro "ragtime" tunes or vulgar American marches, which disfigure too many modern programs. If the outdoor and restaurant public like these things now better than music (which is very doubtful) they would soon forget to like them in favor of something higher, just as the Queen's Hall Promenade public has forgotten its earlier favorites for the classics.

SEVENTY SAMAROFF CONCERTS

Pianist Will Also Appear with Geraldine Farrar This Season

Following her appearance at Bar Harbor, Me., recently, Mme. Olga Samaroff, the popular pianist, is preparing for a tour of the country under the management of C. A. Ellis, of Boston. Last year she spent in Europe, where she had made most gratifying success in the larger cities of the Continent and in London, both with orchestras and in recital. She attracted considerable attention from the mere fact that she had been content to win the approbation of the American public before she sought that of Europe, and in her case once more it was shown that the American musical public is discriminating and sound in judgment, for Europe more than indorsed its opinion of this brilliant young artist.

Mme. Samaroff's season opens with a series of seven concerts under Mr. Ellis's management, in which she will be associated with Geraldine Farrar, of the Metropolitan Opera House. It is an interesting fact that these two young artists have been intimate friends since their student days in Berlin, and in giving this brief concert tour they are merely carrying out a plan formed years ago. Mr. Ellis reports that Mme. Samaroff is booked solidly up to the first of the year, and that she will have between sixty and seventy engagements during the season.

Mme. Valda Honored Guest at Reception

Previous to her departure for Paris on October 2, with a large class of pupils for the Lamperti-Valda School, Mme. Valda will be the guest of honor at a reception given on September 25 in Sewickley, a fashionable suburb of Pittsburgh. This section is the home of many pupils and admirers of this celebrated teacher, and this event will be productive of many pleasant surprises for her. Invitations to the number of one hundred have been issued. Many requests have induced Mme. Valda to discontinue on the work of the famous Lamperti-Valda School.

Annie E. Tennent's Recital

CHICAGO, Sept. 18.—An informal recital was given at the Chicago Piano College yesterday afternoon. The program included Brahms's Romance in F, opus 119; Schumann's Nachstücke No. 1 and Romance in F Sharp; Moszkowski's Barcarolle in G; Schuetz's Caprice, opus 48, and Nocturnette, opus 48; Chopin's Etude (Revolutionary); Liszt's Consolation in D Flat, and Raff's Fantasie-Polonoise.

BISPHAM'S OPENING RECITAL

Brahms's "Four Serious Songs" a Feature of His New York Program

The program which David Bispham has arranged for the recital of sacred and classical songs with which he will open the season at Carnegie Hall, Sunday afternoon, October 1, is one of lofty thought and musical beauty. In addition to selections from the works of Bach, Mozart, Beethoven, Schumann and Schubert, Brahms will be represented by the noble "Four Serious Songs." These Mr. Bispham was the first to sing in England and in this country soon after they were written and shortly before Brahms's death. He possesses a letter from the great composer thanking him for having sung the composition.

Mr. Bispham is following out his well-known policy of combining with the masterpieces of musical literature songs by American composers which seem to him to be worthy of comparison with the best. Mr. Bispham will close his program with a recitation of Longfellow's "King Robert of Sicily," a fine setting to which has been composed by Professor Rosseter G. Cole, and dedicated to Mr. Bispham. The baritone will be assisted at the piano by Woodruff Rogers.

Volpe Orchestra Rehearsals Start

Rehearsals started last week for the first of the four New York concerts to be given by the Volpe Symphony Orchestra. This organization is the one headed by Arnold Volpe, the well-known conductor and teacher of the violin, who, taking a number of young musical zealots some years ago, has welded them into shape by consecutive orchestral seasons of much rehearsing and a few concerts. This is a company where "art for art's sake" is the countersign, inasmuch as they have had a hard row to hoe to finance their enterprise. Sunday afternoons have been chosen as the time of the concerts, which will be held on December 5, January 9, February 6 and March 13. Prominent soloists have been engaged. The concerts will, as usual, be held in Carnegie Hall. This will be the sixth season for the orchestra.

Morse Studios Opened in Boston

Boston, Sept. 20.—Frank E. Morse, the well-known vocal teacher, of Boston, has returned from his Summer home in the mountains of New Hampshire and has opened his studios. Mr. Morse has resumed teaching with his usual full class of pupils. He is planning a series of recitals to be given at the studios during the Winter.

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George French, Contralto; Edwin Evans, Bass.

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"CHOCOLATE SOLDIER" A STRAUS TRIUMPH

Composer of "Waltz Dream" Adds
New Laurels to His Fame
—Company Competent

Oscar Straus, beloved to this country mostly through his "Waltz Dream" melodies, opened up a new source of adulation for his admirers when "The Chocolate Soldier" was given its premiere performance at the Lyric Theater on September 13. This new vogue of the Viennese has been supplied with libretto by Bernauer and Jacobson, who drew their inspiration from the font of George Bernard Shaw's "Arms and the Man." To Stanislaus Stange is accredited the Americanizing of the work.

The quality of the music written by this founder of a second Straus dynasty is of a kind that will not belittle the composer's fame. The composer has not yielded to the temptation to follow a successful score with a few musical numbers to accompany the action of comedy. He has written with the consciousness characteristic of the effort that brought him his first fame. He has the gift of melody to give vitality to the dance rhythms in which, like all true Viennese, he finds himself at home.

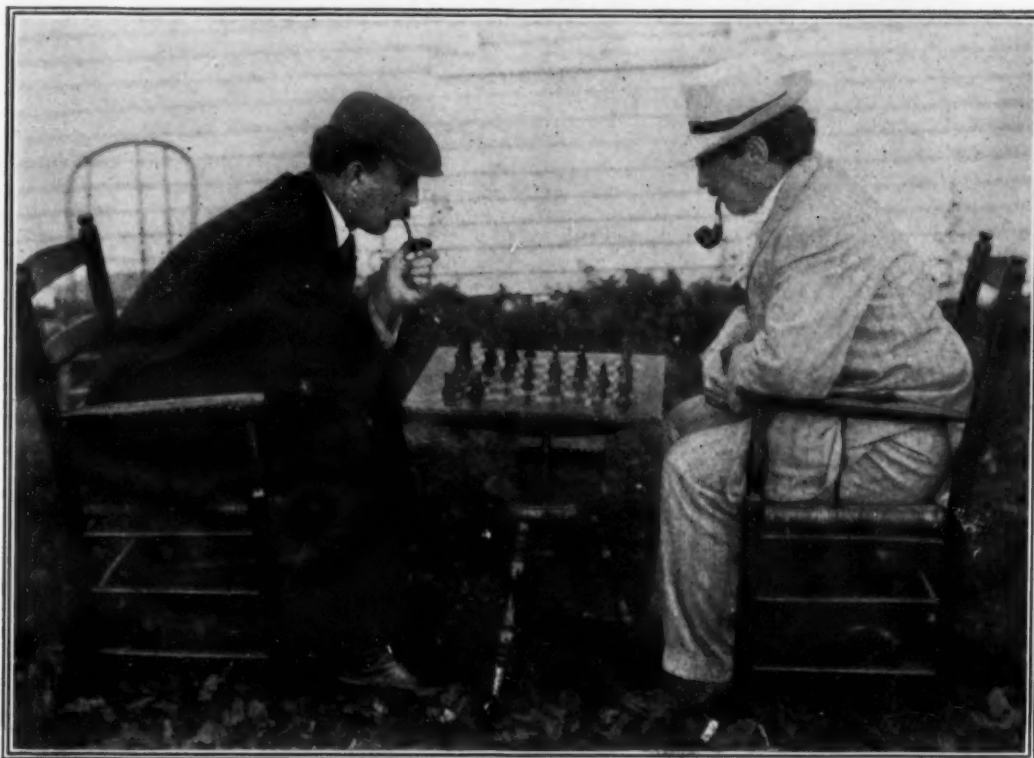
His numbers, like quicksilver, are irresistible in the freshness and piquancy of their movements. He has built up his concerted music in a way to delight the musical hearers. There is a charming aria in the first act, and a delightful duo in the final one. There is also a fine swaggering march. The music is soothing when it is meant to be soothing, and stirring when it is meant to be stirring.

Under the leadership of A. de Novellis the augmented orchestra proved to be high caliber. The orchestration of the piece is a work of art.

The members of the company from an operetta standpoint are all of uniform merit, and those who have music to sing do so in commendable style. Ida Brooks Hunt, who was the Bulgarian heroine, has an uncommonly good voice and used it with signs of a musical conscience. Her two assistants, Edith Bradford and Flavia Arcaro, were above the average in all they did.

J. E. Gardner, who had to act the title rôle before an audience with memories as

'CELLIST AND ACCOMPANIST AT CHESS



On the Left, J. Albert Baumgartner, and on the Right, Frederick Blair, the Well-Known Boston 'Cellist. Mr. Baumgartner Will Be Mr. Blair's Accompanist This Season

Boston, Mass., Sept. 14.—J. Albert Baumgartner, a rising Boston painter and a pupil of the celebrated Ernst Perato, as well as being a gifted musician, will be the accompanist of Frederick Blair, the 'cellist, on the latter's coming recital tour. Baumgartner's playing has the good qualities of

strength and character, and withal very sympathetic both as soloist and accompanist. He will appear in the former capacity also. The two musicians have been spending the Summer in the White Mountains, where they have devoted much of their time to their favorite game, chess.

to the manner in which this part has been played here before, had a difficult task.

Orchestra for Stanford University

SAN FRANCISCO, Sept. 15.—Stanford University is to have a symphony orchestra which will give concerts at this institution and places in the near vicinity. This ambitious project is being launched by Organist Godfrey C. Buhner, and it is believed that his attempt will prove successful, as already a large number of soloists of ability have signed, and tryouts have been conducted. This musical innovation, as out-

lined by Dr. Buhner, is in keeping with the monster musical festival which he managed here, when choral societies and musicians from towns up and down the Coast participated in a carnival of harmony extending over three performances.

Cecil James in Verdi's "Requiem"

Cecil James, the tenor, who is now under the management of Haensel & Jones, has just been booked by them for Verdi's "Requiem" with the Minneapolis Philharmonic Club, March 11.

ALICE NIELSEN GLAD TO BE BACK AGAIN

In Gaining Metropolitan Engagement She Has Finally Attained
Her Ambition

Looking a little more mature than when she charmed New York seven years ago in "The Singing Girl," Alice Nielsen, the prima donna soprano of the Metropolitan and Boston opera companies, arrived in New York on the steamship *Cretic*, of the White Star Line, on Friday of last week.

The singer said that she had not been notified what will be the rôle in which she will first appear at the Metropolitan. Among those which she will sing in the course of the season are those of *Elsa* in "Lohengrin," *Marguerite* in "Faust" and *Mistress Page* in "Falstaff." Her other rôles include the leading soprano parts in a number of the old and new Italian operas. She sings in French, Italian and German.

"Am I glad to be back in New York again?" she said in answer to the usual query. "Well, what would you think when, after years of hard work with one aim, I have at last attained my ambition—to sing in leading rôles at the Metropolitan Opera House? I will go before the most critical audience in the world at the Metropolitan confident that I shall please. I have had success abroad in rôles that I will sing here, and since my appearances abroad I have been perfecting myself in my art."

"Before beginning operatic work I will make a short concert tour. Then I will begin rehearsing my opera rôles."

Miss Nielsen made her début in grand opera at the San Carlo Opera House, in Naples, during the season of 1903-4. In the following season she sang at Covent Garden with success, appearing in several rôles of the Mozart operas under the direction of Hans Richter. Two years ago she was a member of the San Carlo Opera Company, of which Mme. Lillian Nordica was the head, and toured the Middle and Far West of this country, but she was not heard in this city.

Elsa Szamosy, the Hungarian soprano who created *Madama Butterfly* in this country, was one of the singers heard at Ostende last month.

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LOS ANGELES TO HAVE SPRING FESTIVAL

Ambitious Project Promoted at Meeting of the Gamut Club—Local Organizations Begin Work for the Season

LOS ANGELES, CAL., Sept. 17.—As a result of a spirited meeting at the Gamut Club last week, steps have been taken to institute an ambitious music festival here next Spring. Professor Francis, of the Polytechnic High School; L. E. Behymer, the local impresario, and Harley Hamilton, director of the Los Angeles Symphony Orchestra, were the principal speakers, and it was owing to their advocacy of the plan that the music committee of the Chamber of Commerce and Gamut Club joined forces to promote the festival.

Professor Francis, of the Polytechnic High School, gave a talk on the music in the public schools of America compared with that of the public schools of Europe, and made a very pertinent suggestion as to what should be done in local schools and those of the State, and pledged his support toward furthering a greater and a better musical system in the various schools of Southern California, as well as those of the North. Messrs. Behymer and Hamilton aroused interest by relating their experiences during a recent trip East, when they investigated musical conditions in New York and elsewhere.

The municipal band situation has turned out to be fairly satisfactory. The Council has appropriated \$10,000 for a series of public concerts to be given in Central Park, and a committee has been appointed to select a director and secure an organization of from fifty to sixty pieces.

The Ellis Club is going ahead and will probably enlarge its associate membership, and is looking for a larger auditorium in which to hold concerts this season.

The Lyric Club and the Treble Clef are both going ahead with their work. The Woman's Symphony Orchestra has arranged for rehearsals to open on October 1, under the direction of Harley Hamilton, and it will give three concerts during the year. Miss Foy, the president, has been ill

in Arizona for over a month, but has been able to return home and is now convalescing.

The work of the Los Angeles Symphony Orchestra has been sketched out by Director Hamilton and program numbers have been arranged. Mme. Jeanne Jomelli will be our first soloist on Friday afternoon, November 12, and George Hamlin, tenor, the second one, on Friday, December 10.

Flora Wilson will be heard in concert in this city some time during October. Adela Case is also scheduled for a recital early in the month, and Anna Miller Wood is to give at least one program about October 15, and will tour Southern California, singing before a number of the ladies' clubs.

Ignaz Haroldi opens the Autumn work with the Amphion Club in San Diego. George Kruger, the pianist, is to tour Southern California, Arizona and New Mexico. Ellen Beach Yaw was heard in recital by a large audience at Long Beach last week, and will sing on the 21st in this city for the benefit of the Pico Heights Congregational Church. She is also to tour the Southwest under Mr. Behymer's management.

The Music Study Club of Santa Barbara has taken for recital artists this year Mme. Jeanne Jomelli, George Hamlin, Mme. Schumann-Heink and Fritz Kreisler. The Amphion Club of San Diego, Dr. Ludwig Wüllner, Mme. Jomelli, George Hamlin, Mme. Schumann-Heink, Mme. Teresa Carreno, Fritz Kreisler and Mme. Sembrich.

The Tuesday Music Club of Riverside has selected George Hamlin, Mme. Schumann-Heink, Mme. Carreno and Mme. Jomelli. The Fresno Saturday Music Club will hear George Hamlin, Mme. Jomelli and Fritz Kreisler. The Spinnet Club of Redlands, Mme. Sembrich, Fritz Kreisler and the Damrosch Orchestra. Claremont College will hear George Hamlin and Mme. Frieda Langendorff.

PORTLAND'S OPERA WEEK

International Company Finished Engagement with Mixed Bill

PORTLAND, ORE., Sept. 18.—The season of the International Grand Opera Company closed at the Bungalow Theater Saturday night. "La Traviata," "Cavalleria Rusticana" and portions of "Pagliacci" and "L'Amico Fritz" were given.

The performance of "Traviata" in the afternoon took hold of the hearts of the audience instead of making an intellectual appeal. Mme. Norelli sang the rôle of Violetta creditably, and executed all the difficult trills with ease.

Bari made an impassioned *Alfredo*, and Zara gained honors by the excellence of his singing as *Germont*.

The evening's audience nearly filled the theater. "Cavalleria Rusticana" was heard, with Di Giacomo, baritone, as *Alfio*, and he pleased immensely with his realistic acting and singing. The first act of "I Pagliacci" was given, with Bari, tenor, as the *Canio*, in place of Samoiloff, who is suffering from the effects of throat trouble due to cold. Bari sang with commendable spirit. Much interest was felt in the appearance of Miss Donner, the former Portland Academy girl, as *Nedda*. Her voice is a pure soprano, rather light for grand opera, but it is sparkling and is of very sympathetic quality. She shows decided talent as an actress.

U. S. Kerr's Season Opens October 6

U. S. Kerr, the basso cantante, reports that his concert engagements for the coming season are booking rapidly. During October and November he will be busily occupied with recitals in Easton, Reading, Lancaster, Williamsport, Pa.; Portland and Bangor, Me., and other cities. Mr. Kerr will open his season with a song recital at Allentown, Pa., on October 6.

Guilmant Organ School's Opening

Embryo organists will be interested in the opening of the Guilmant Organ School, on October 12, with William C. Carl, once more at his post as director. The latter, now abroad, will consult with Mr. Guilmant regarding the schedule for the coming season.

AMERICAN MUSIC ONLY

Newly Organized Montclair (N. J.) Orchestra to Give Two Concerts

MONTCLAIR, N. J., Sept. 14.—Fifteen young men of this city have formed a musical organization bearing the name of the Montclair Philharmonic Orchestra, under the leadership of Michael Palladino. Two concerts will be given during the ensuing season. Their repertoire will be limited to the works of American composers. Regarding the objects for which the orchestra was formed Mr. Palladino said:

"We have many music lovers here in Montclair and concerts second to none in the United States are given here each Winter by the highest paid artists in the land. We do not pretend that our orchestra will be equal to these, but we expect to work entirely with high-class American music and do the best we can."

Many Montclair people who sympathize with the efforts of Mr. Palladino and his fellow-workers have joined the organization as associate members. Some well-known musicians residing in Montclair have also added their names to the effort as patrons. Among them are Mark Andrews, president of the American Society of Organists, and Charles T. Ives, well known as an interpreter of organ music.

The members of the new orchestra are: Edwin Wickenhoefer, John Harrison, Benjamin Howard, Lester S. Pierson, Edward Schmidt, Elliott Marshall, violin; Mr. Weber and Herbert D. Aue, cellos; Herman Franks, bass; E. Walter Morris, flute; Paul Rice, clarinet; Howard M. Thomas and Julian I. Gregory, cornets; George Randall trombone; Mrs. Michael Palladino, pianist, and Mr. Palladino, leader.

Lucille Marcel to Sing in Vienna

VIENNA, Sept. 7.—Two performances of opera in Italian have been arranged for this month at the Royal Opera in Vienna. At both of these Lucille Marcel, the American girl who created the title rôle of "Elektra," in Vienna, will appear. Alessandro Bonci will be the tenor for both performances, one of which will be "La Bohème."

Emma Calvé is to make a comprehensive concert tour of Australia beginning next March.

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DR. LEICHTENTRITT'S WORK IN BERLIN

Eminent German Theorist and Teacher Received Training at Harvard University—Viola Bimberg's Success—Wassily Safonoff's Plans

BERLIN, Sept. 11.—Dr. Hugo Leichtentritt, the well-known teacher of theory, composition and musical history at the Klindworth-Scharwenka Conservatory, although a German, is indebted to an American institution and an American musician for an important part of his education. The years 1890 to 1894 he spent at Harvard, where he took his A. B. degree. At the same time he was studying composition with Professor John Knowles Paine.

After leaving Cambridge Herr Leichtentritt spent a year in Paris studying music, coming thence to Berlin, where for the following three years he studied composition at the Royal High School of Music and musical history at the University of Berlin. At the latter institution he was made Ph.D. in 1901, since which time he has been connected with the Klindworth-Scharwenka Conservatory.

Innumerable contributions to the leading German periodicals have made his name a household word. Dr. Leichtentritt has been very active as a composer, having already written over seventy songs, a string quartet, a string quintet, a symphonic poem, "Hero and Leander," and is at present busy with a symphony. In spite of the fact of having composed so much, none of his works have been published, nor have they had a public performance. Dr. Leichtentritt recently, in speaking of this matter, said: "Although the publishers will take any book I write, even though it is a thousand pages long, it seems that they cannot understand that I am first a musician, a composer." The compositions above mentioned will unquestionably be a valuable addition to the literature when they eventually are published.

The musical world, although loser by not having Dr. Leichtentritt's compositions, is greatly in his debt for numerous important historical writings and extensive researches.

Aside from new editions of standard text books, such as Bussler's "Harmony," "Counterpoint and Fugue" and "Musical Form," a Chopin Biography, a History of Music, the work "Deutsche Hausmusik aus Vier Jahrhunderten" in the series edited by Richard Strauss; "Johann Schenk'scher Musicali," being a collection of 100 pieces for the viola di gamba, and many other interesting works.

At the present time the doctor is correcting proofs for a work which is to appear this month, "Twelve Madrigals by Monteverdi," the great Italian master of the seventeenth century. These madrigals have not been reprinted since the original editions of about 1585 to 1605 were published.

Viola E. Bimberg, a young contralto from New York, is at present in Berlin. Miss Bimberg has an exceptionally rich voice, well adapted for operatic requirements. Owing to her youth, she will for one or two years devote her time exclusively to concert work, after which it is her intention to enter the more strenuous life of an operatic star.

While in Berlin Miss Bimberg is singing at a number of private musicales. Her teacher, S. C. Bennett, and the ex-impresario, Samuel B. Bouton, predict for her a most brilliant future.

Safonoff will direct orchestral concerts in a great many European cities this sea-



Dr. Hugo Leichtentritt, the Eminent German Teacher of Theory and Composition

son, and will make his first appearance at the Newcastle Musical Festival in October. He will conduct in Edinburgh in November, going from there to Wiesbaden, where he conducts a program of exclusively Russian compositions. On this occasion Ossin Gabrilowitsch will play the Rachmaninoff Concerto for piano. Passing through Vienna, where he will conduct a concert with the Tonkünstler Orchestra, he goes on to Moscow to conduct the Philharmonischen Gesellschaft. In February he returns to the British Isles and will appear in London with the Symphony Orchestra. Afterward he will conduct a number of Continental performances, appearing at Odessa, Rostock, Rome, Milan, etc.

Bronislaw Huberman will this season make a long tour through Russia. He will also appear in Berlin, playing at the third Nikisch concert with the Philharmonic Orchestra. Huberman goes to Egypt for a concert tour in February.

Frau Erika Wedekind, of the Royal Opera at Dresden, will be a guest in Berlin Wednesday evening, appearing at the Komische Oper in a new production of Lortzing's "Der Wildschütz."

Henri Marteau and Ernst von Dohnanyi will give two violin and piano sonata evenings at the Philharmonic on October 1

and 15. During the coming season Schumann, Halir and Dechert will give three popular chamber music evenings. Willy Burmester is to play three times at his own concerts; Halir, Exner, Müller and Dechert are billed for six popular quartet evenings, and Spiering will on October 2 give a concert with the Philharmonic Orchestra.

Raoul Stromfeld, a young vocal teacher who gives promise of some good work, has just been placed on the faculty of the Stern Conservatory. Herr Stromfeld was a pupil of the distinguished master, Professor Joh. Messchart, and follows very

closely the methods of his distinguished teacher.

The one-act opera, "Versiegelt," by Leo Blech, was given its first performance in Vienna on September 9.

CHARLES H. KEEFER.

F. B. Hill, organist of the First Congregational Church, Meriden, Conn., and his wife have returned from their Summer vacation spent at Martha's Vineyard on the Maine coast. Mr. Hill has resumed his duties at the church and the teaching of his many pupils.

KNEISELS TO GIVE 8 CONCERTS IN N. Y.

Six Evening and Two Matinee Programs Announced—Works Listed for Performance

The Kneisel Quartet opens the twenty-fifth season of its organization and the sixteenth season of concerts in New York with the announcement of its regular series of chamber music concerts to be given at Mendelssohn Hall, on Tuesday evenings, November 23, December 14, January 4, January 25, February 15 and March 8.

Two matinees will also be given at the same hall on Tuesday afternoons, March 15 and April 5, the assisting artists for the entire series to be announced later.

The general outline of works to be performed includes: Beethoven's Quartet in C Minor, op. 18, No. 4; Serenade in D Major for Flute, Violin and Viola, op. 25; Quintet in C Major, Quartet in E Minor, op. 59, No. 2; Quartet in E Flat Major, op. 127; Quartet in B Flat Major, op. 130; Septet in E Flat Major, Sonata in G Minor for violoncello and pianoforte, op. 5, No. 4; Carl von Dittersdorf's Quartet in E Flat Major; Haydn's Quartet in D Major, Mozart's Quartet in F Major, and Menuetto from Quartet in E Flat Major; Cherubini's Quartet in D Minor, Schubert's Quartet in D Minor, Octette in F Major; Schumann's Quartet in F Major, op. 41, No. 2; Volkmann's Quartet in G Minor, op. 14; Brahms's Quintet in G Major, Mendelssohn's Canzonetta from Quartet in E Flat Major, Tchaikowsky's Quartet in F Major, op. 22, and Sextet in D Minor; César Franck's Quartet in G Major, op. 106; Dvůrák's Quartet in G Major, Saint-Saëns's Quartet in B Flat Major, and Sgambati's Quartet in C Sharp Minor, op. 17.

Double-Bass Player-Composer Wins Favor

"Adoration," a new composition for violin solo and string orchestra by Ludwig E. Manoly, had its first public hearing at a concert given by the New York Symphony Orchestra at Ravinia Park, Chicago, September 1, when Alexander Saslavsky's superior playing won for it an encore. Mr. Manoly is well known to New York concert-goers as first double-bass in the New York Symphony and Philharmonic Society Orchestras and as a member of the faculty of the Institute of Musical Art.



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COMPOSERS FORM A MINNEAPOLIS CENTER

American Music Society Branch Established by Local Musicians, and Officers Elected

MINNEAPOLIS, MINN., Sept. 20.—Arthur Farwell, founder and national president of the American Music Society, spent several days in the city last week, and the result of his visit was the formation of a local branch of the society. The officers and members of the local society include the leading musicians and composers and laymen, who are always ready to give financial and personal support to advancing the cause of music.

The object of the society is to awaken an interest in American composers, each local center devoting its efforts largely in behalf of the composers in the vicinity.

Concerts given during the season will give composers, local and otherwise, an opportunity to have their works performed in public and judgment of their merits considered.

The list of officers and directors of the Minneapolis center of the society is as follows: President, George C. Christian; vice-president, Alfred Wiley; secretary, Robert C. Gale; treasurer, George Lawther. Board of Directors—Emil Oberhofer, Alfred Wiley, Heinrich Hoevel, Dr. Emil Geist, H. S. Woodruff, William Pontius and Robert Griggs Gale. Executive Committee—George C. Christian, E. L. Carpenter, E. H. Hewitt, Alfred Wiley, Robert Griggs Gale, George Lawther, Edmund J. Phelps, William H. Pontius and Eugene Stevens.

Mr. Farwell fully outlined the aims of the society, and told what it had already accomplished since organization. The real purpose of the society, Mr. Farwell stated, was to gain recognition of the American composers by the American people, and to make music one of the vital arts in the country.

Mr. Farwell was able to interest the most enthusiastic and broad-minded music lovers in the city, and the success of the local center is assured. E. B.

New Theater Productions for Philadelphia

PHILADELPHIA, Sept. 18.—Subscription opera is to be offered to Philadelphia audiences this season. Official announcement is made that the finely equipped company from the endowed New Theater in New York, which opens in November, will pay weekly and semi-weekly visits to the Lyric Theater here, presenting the conspicuous successes of the new enterprise.

On the evenings when the Opéra Comique Company of the Metropolitan appears

at the New Theater the dramatic organization will be brought intact to Philadelphia. Performances will be given at matinees, and seats will be sold by subscription for the entire New Theater season, just as in the case of the opera.

CHARLES ANTHONY'S PLANS

Boston Pianist Re-engaged for New England Conservatory Faculty

Boston, Sept. 20.—Charles Anthony, the pianist, has been re-engaged as a member of the faculty at the New England Conservatory of Music, and began teaching last week. His work was so successful last



CHARLES P. ANTHONY

Well-Known Boston Pianist and Instructor at the New England Conservatory of Music

season that his re-engagement is for double the amount of time he gave at the Conservatory last year.

Mr. Anthony will open the concert season at the Conservatory with a pianoforte recital in Jordan Hall, October 6. He returned recently from the White Mountains, where he spent the Summer and had a class of teachers from Buffalo, Baltimore and other places in the East and Middle West.

Mr. Anthony will do some private teaching outside of his work at the Conservatory, and will be heard in a number of recitals and concerts during the coming season. D. L. L.

Another Orchestra Engages Mero

The St. Paul Symphony Orchestra is another of the important musical organizations which have secured Mlle. Yolanda Mero for one of their regular series of symphony concerts. With the return of the many American musicians from abroad the emphatic London success of this latest of sensational players is being chronicled from one end of the country to the other. Recitals before the Wednesday Club of Bridgeport, Conn., and the Ann Arbor School were some of the engagements closed by the Henry Wolfsohn Musical Bureau during the past week for this latest star of the pianistic world.

ELINOR HARMAN STAR OF A UNIQUE MUSICAL

Germantown Singer Renders a Classic Program Before Members of Society-Musical Set

PHILADELPHIA, Sept. 18.—In the nature of a novelty was the musical "at home," with an attic as the scene thereof, which was given at the residence of Elinor Harman, of Germantown, Philadelphia, this week.

Miss Harman, who is the soprano soloist in one of the prominent churches, was the principal entertainer vocally as well as in regard to the hospitality of her home. Her program, a long and classic one, was admirably fitted to display the charms of her voice, a coloratura. She sang an aria from "Traviata" as an opening number, and after generous applause encored it with the "Bell Song" from "Lakme." Her execution in the florid, flute-like expanses was brilliant, and the facility with which she navigated the high E flat regions would do credit to an aeronaut. In the course of the program she sang the "Faust" "Jewel Song," the "Mad Scene" from "Lucia," "Caro Nome" from "Rigoletto," and further excerpts from "Puritani," "La Sonnambula," "Manon," "La Boheme" and "Martha." It was truly an operatic afternoon, and Miss Harman, in splendid vocal fettle, fairly revelled in the noble arias of the French and Italian masters. There were proper and discreet dramatic accents in her expression, and her tones were always colorful and opulent. Her devotion to the pitch and a perfect enunciation were other conspicuous merits.

Her accompanist, Harriet Wagner, who also rendered a number of Chopin, Debussy, Grieg and MacDowell selections, was admirable in the art of subduing the instrument to the voice. In her solo numbers there was virility and verve, and in the softer passages a depth of feeling and beauty of touch that was especially appealing.

The audience was a large one and was recruited from the social-musical set.

Florence Hinkle's Busy Season

Florence Hinkle, the young soprano, is looking forward to a busy season this coming year. Her managers, Messrs. Haensel & Jones, report for her a large number of engagements already booked, with inquiries for her services coming in daily. Her time from October 18 to November 22 is booked solid on a tour of concerts which will take her as far west as Denver. She will open the season with the Guido Chorus, at Buffalo, immediately after which she sings in Pittsburgh. The Tuesday Musical Club, of Akron, O., has engaged her for the performance of Massenet's "Eve" and the Philharmonic Society, of Minneapolis, has engaged her for Verdi's "Requiem." She will sing in the artists' course of Vicksburg, Miss., Women's Choral Club of Houston, Tex., and with the Orpheus Club of Galveston, Tex., besides which negotiations are now under way for a big orchestral tour in the Spring which will probably be closed within a short time.

Miss Hinkle was hailed as the successor of Anita Rio when she was engaged to fill the latter's church position, and it is gratifying to note that the prediction is being fulfilled, without any question whatsoever.

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PHILA. ORCHESTRA TO AID MUSIC STUDENTS

Additional Concerts to Be Given at Popular Prices—Selden Miller to Conduct People's Choral Union

PHILADELPHIA, Sept. 21.—While it is as yet too early to give a detailed outline of the offerings of the musical season about to open, the announcements already made in these columns indicate that it will be the most interesting the city has ever had.

In addition to the prospectus of grand opera by the Hammerstein and the Metropolitan forces and the Philadelphia Orchestra's program, the latter organization now announces that it has virtually decided to supplement the regular season of forty-four concerts by a series of popular attractions every two weeks. The prices for seats will likely range from 25 to 75 cents, in order to enable music students who do not subscribe to the major series of concerts to take advantage of the select offerings.

Selden Miller, one of this city's best known musicians, has been chosen as conductor of the People's Choral Union, which has broadened its work and is to admit into membership those who have had at least one year's instruction in sight-singing or the reading of music under a competent teacher. The selection of Mr. Miller at once places the organization on a higher footing, and the concerts it proposes to give during the season begin to take interesting form. His experience in chorus training dates from his fourteenth year, when he was organist and choirmaster at St. Clement's P. E. Church here. Two years later he held a similar position at St. Luke's Church. During a residence abroad he studied music in Berlin and Dresden. After returning to this city he appeared as solo pianist with the Philadelphia Orchestra. He has been musical director of the Savoy Opera Company and the Germantown Chorus. During the Summer of this and last year he conducted the grand opera at the Opera House Nationale, Rome.

The People's Sight-Singing Classes, which will furnish many recruits to the choral union, announces that it will open its thirteenth season as follows: Elementary class, Monday and Wednesday evenings, at 7:30, beginning October 4; advanced class, Tuesday, at 8:30 P. M., beginning September 21; Kensington branch, corner Lehigh avenue and Mascher street, elementary class, Friday, at 7:30; advanced class, Friday, at 8:30, commencing October 12. Application for membership must be made in person at No. 1706 Chestnut street, evenings, from 7 to 9; afternoons, from 1 to 6.

"The Rose of Algeria," Victor Herbert's new light opera, was pronounced a success by public and press at its initial performance here last week at the Lyric Theater. The noted orchestra leader conducted and received repeated encores. S. E. E.

A deaf but pious English lady visiting a small country town in Scotland went to

MAUD

Symphony Orchestras Already Booked: The New York Philharmonic (two engagements) in New York and Brooklyn; the Theodore Thomas, in Chicago; the Minneapolis, in Minneapolis; the St. Louis, in St. Louis; Pittsburgh. (Others negotiating.)

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church armed with an ear-trumpet. The elders had never seen one, and viewed it with suspicion and uneasiness. After a short consultation one of them went up to the lady, just before the opening of the service, and, wagging his finger at her warningly, whispered: "One toot and ye're oot!"

ILLUSTRATED TALKS BY TALENTED SINGER IN NEW YORK SCHOOLS



EVA EMMET WYCOFF,
New York Soprano, Who Will Again
Lecture in the Public Schools of
the City

Eva Emmet Wycoff, the soprano, who made such a great success at Ocean Grove this Summer in one of the big festival concerts, has been booked for a series of concerts during the Winter by George S. Grennell, her manager. She has also been re-engaged to give a series of illustrated lecture-recitals by the New York Board of Education. Her success in a similar series last year will undoubtedly aid in attracting even larger crowds this season.

In past years Miss Wycoff has appeared with many well-known artists and with many of the larger oratorio societies and clubs in the East. This season she will, as usual, confine most of her efforts to the larger Eastern cities, but may be engaged for a few concerts in the Middle West and South.

Miss Wycoff is the possessor of a high soprano voice of the coloratura type, and sings with great ease the most difficult passages. Owing, however, to her excellent training and the breadth of tone which she produces, she is especially suited to the performance of oratorio rôles.

Divides Her Pupils Into Clubs

SEYMOUR, IND., Sept. 20.—Nellie A. Crane, a progressive and successful teacher of this city, is beginning her season under conditions which indicate that her time will be fully occupied during the coming year. Her class is one of the largest, and the results of her teaching are proving most satisfactory. She divides her pupils into two clubs, one for the beginners and intermediate grades, which is called the Mozart Club; the other, for those of the more advanced study, is known as the Chaminade Club. These clubs serve to create and hold interest in the work among her students, and they have some very interesting sessions. G. R. E.

Lilly Dorn an Arrival

Lilly Dorn, a young opera singer, of Vienna, was an arrival on September 14 by the North German Lloyd liner *Kaiser Wilhelm der Grosse*. Miss Dorn has been singing Wagnerian rôles recently in Germany, and attracted the attention of an American agent, who secured her to appear in a forthcoming production of light opera here.

ARRANGES CONCERTS FOR INDIANAPOLIS

Ona B. Talbot Announces Soloists Who Will Visit Her City—News of Local Musicians

INDIANAPOLIS, Sept. 20.—Ona B. Talbot, who has for a number of years conducted a series of concerts each season in this city, will continue her plans for another series during the coming season, despite the rather discouraging support her efforts received last year, although her experience in this regard was not different from that of others engaged in the same enterprise. Her concerts have always been of the highest order, and will no doubt continue to be our most important musical events.

Mrs. Talbot has a strong personality, which she unconsciously brings to bear upon those with whom she comes in contact, and the sincerity of her purpose is soon impressed upon one's mind.

She expects to be in a position to offer us during the next season Dr. Wüllner, with an orchestra; Loie Fuller and her Muses, Busoni and two performances of the Metropolitan Opera House.

David Baxter is in receipt of a most interesting communication from Ernst Perabo, the eminent pianist, of Boston, with whom he has appeared in joint recital.

Ida Belle Sweeney, who has been soprano soloist at Roberts Park Methodist Church for a period of ten years, has returned after a Summer among friends in Detroit, her former home, and will resume her teaching and concert work.

There will be some changes in the plans of the People's Concert Association as announced in the last issue, owing to the inability of some of the attractions to make the local dates. Hans Richard, pianist, and Jascha Bron, violinist, will in all probability take the place of the Adamowski Trio. Elsa Regger, cellist, and Cecil Fanning, baritone, will be the artists for the fourth concert.

Tull E. Brown, a popular member of the faculty of the College of Musical Art in the pianoforte department, is soon to become a Benedict.

On account of the serious illness of her mother, Clara May Fern, who has for a number of years been prominent as a teacher of pianoforte, is withholding her plans for the coming season, as the extent of her work this year will depend largely upon the outcome of her mother's sickness.

Edward Taylor, tenor and vocal instructor, will spend one day each week in Richmond, where he has a class of goodly proportions. In conjunction with his work in Richmond he will conduct a series of concerts by such artists as Bispham, Gadski, Tina Lerner and Mme. Langendorff.

William H. Wilkinson, dramatic baritone, who has been giving instruction in vocal and dramatic training, is considering an offer which he has received to enter upon a season of professional work. G. R. E.

MUSIC IN COLUMBUS, IND.

Ida Edenburn Promises a Season of Interesting Events

COLUMBUS, IND., Sept. 20.—Ida Edenburn, vocalist, is planning to give the people of this city some exceptionally good music during the coming season, through the medium of the First Presbyterian Church Choir, of which she is the director, and other public musical affairs. Miss Edenburn is a young woman who began her musical education under Karl Schneider, formerly of the Metropolitan School of Music in Indianapolis, but now located in Berlin, and later went to Boston, where she entered the New England Conservatory. In the latter institution she pursued her vocal studies under Pietro Vallini and Clarence B. Shirley. Miss Edenburn is an enthusiastic musician, and after a few years' more work she expects to go abroad for further advancement in her chosen profession.

Flora M. Klipsch, a piano teacher of this city, has begun her season in a promising manner. She has already enrolled a large class of pupils. G. R. E.

Grayson College's Opening

WHITERIGHT, TEX., Sept. 18.—The Fall term of the Grayson College opened September 14. Music is one of the important branches of the institution. W. A. Wright, the newly elected president, anticipates a busy season. James R. Webster, head of the piano and harmony department, has already enlisted forty-three students.



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AUSTRALASIA A MECCA FOR MUSICIANS

Warm-Hearted People of That Country Appreciate the Work of Artists Who Perform for Them—Popularity of the Town Halls—Mme. Arral's Experiences

Of all countries which are visited by concert artists, Australia is probably the most liked by both vocalists and instrumentalists who have made concert tours of any extent. There is good reason for this feeling, as the Australians are a warm-hearted people, and if they "receive" an artist they do so royally, not only by attendance, but by personal courtesy as well.

It is the Mecca of the concert artist; in no other country do the people depend for their amusement and instruction on concerts as they do in that country. Every town of importance has its "town hall," where the principal musical attractions are held, and they have every reason to be proud of the magnificent halls which they have erected in Melbourne, Sydney, Adelaide and Wellington. The halls are particularly acceptable to the people because of the strong religious feeling which exists and which is prejudicial to the theatrical attractions, and because nearly every theater is surrounded by a network of cafés where there is a great deal of drinking, and on account of the limited seating capacity of the theaters.

Per capita the Australian public is probably the greatest supporter of music in the world. The halls of the larger cities will hold from 3,000 to 4,000 people, and it is no unusual sight to see them crowded to the doors on the occasion of some great artist's appearance. These cities are only four in number in Australia—that is, where large audiences can be expected—the three above mentioned, with Perth, and Wellington and Christchurch, in New Zealand. The other cities are of very little importance, and yield very light returns except for one-night appearances; in the latter case small towns will turn out an audience of surprising proportions. They are only visited by artists who give recitals, as the expense of visiting them with a company does not pay.

As Mme. Arral carried with her a very

large company, including a double quartet, she only visited the larger towns, but very good returns are said to have been made by artists traveling with accompanists only.

The number of students is astonishing, especially in Melbourne and Sydney, and they all turn out to hear an artist who comes with a good reputation, but the artist must not only have the reputation but the art as well, or an empty hall awaits him or her for the next concert. A "name" will not fill the halls. Many artists of great reputations have gone there only to play to empty houses. For some reason the vocalists are always more popular than the instrumentalists. This is probably due to the pride that all take in Mme. Melba, and as she has sung in every village the students have been stimulated to follow in her footsteps, and the big musical universities are always well filled with ambitious students.

The public bodies take a very healthy interest in music, and very frequently invite visiting artists to visit their town and give a substantial guarantee for their appearance. A great impetus was given to the study of music in Melbourne by Mme. Carl Pinchoff (Elsie Weideman, who was a famous German soprano), who founded a College of Music where the very best tuition can be had at a nominal rate. The Marshall Hall Orchestra is another magnificent musical body, which is composed of the finest instrumentalists in the city, and which gives concerts every second week during the season.

One great fault is the lack of a standard pitch. The wood wind instruments are all tuned to "Philharmonic pitch" and the organs to international, while most of the pianos, especially those used for concert work, are normal. It is no unusual sight to see three pianos used when there is orchestral and vocal music given in the same concert. It has been stated that Mme. Melba has recently presented a set of in-

struments to the orchestra in Melbourne tuned to normal pitch, which will be a great boon to those artists who were not able to reach the tone demanded. With all the operatic numbers which Mme. Arral sang with the orchestras during her tour she was compelled to sing nearly half a tone higher than the music was written.

Wellington, seven days' ride by boat from Melbourne, is the only town which boasts of a town hall of any size in New Zealand. It is a magnificent auditorium, whose acoustic properties are excellent. It has the reputation of being the finest hall south of the line. And the Wellingtonians are there to fill it when a great attraction comes along. When Mme. Arral sang there she gave fourteen concerts in the one city, and over 4,000 people paid admission, night after night, to hear her.

At the present time there is being erected a hall in Auckland to cost \$500,000, and when that is completed it will be one of the finest in the Dominion. Christchurch is the city where the recent International Exhibition was held.

When the exhibition authorities decided to have an orchestra at the grounds, Alfred Hill, a leading conductor of the Dominion, was commissioned to organize an orchestra of the finest musicians which he could gather together, and the result was a credit to the foresight of the directors in giving him the position. The exhibition authorities cabled to Australia to arrange for Mme. Arral to sing with the orchestra during her tour through the islands, and it was a striking proof of her popularity that, although the prices were increased from one to six shillings, the auditorium was packed to the doors and many had to be refused admission at the two occasions when she sang with them. This orchestra did more to inculcate a love of good music in the people than could have been accomplished in any other manner in a generation. To give an idea of the class of music on the two occasions which Mme. Arral sang with them, the following is a sample program:

Overture, "Flying Dutchman," Wagner; "Roue D'Amphale," Saint-Saëns; Feramors, Ballet Music, four numbers, Rubinstein; "Ah fors e lui," from "Traviata," Verdi, Blanche Arral; Prelude Act I, "Lohengrin," Wagner; "Le Reve," David; "Polacca," from "Mignon," Thomas, Blanche Arral.

With all the means taken to educate the people in music and things musical, they have no musical paper in Australasia. The nearest approach to it is a booklet of a comic nature, published in Dunedin (this is a Scotch town in the south of the island, where the ships are compelled to land to discharge passengers and cargo, which most amusement attractions avoid and where the people are very close "w' th' siller"). It is sometimes called *The Bayertz Booster* by the enemies of that aforesaid Bayertz, who is editor, musical critic, "answers to queries," book reviewer, poet (Bayertz says so, at least), and *ego*. An amusing story is told of a manager who asked regarding the critic of importance

in the musical line at Dunedin. He was informed that "Bayertz once dared to criticize Mme. Melba, and it stuck." The manager replied, in a burst of astonishment, "Great God! Bayertz!" and since then he has been known as "Great God Bayertz." Still, it is a very readable booklet at times. The most amusing skits are the letters Bayertz writes to the paper and then answers himself in the next issue. If any one protests he writes more letters.

All around, Australasia is a very good country in which to spend two or three months on a tour, and the Summer months may be spent there with both pleasure and profit, but unless one is on pleasure bent he had best take in only the large towns and then leave. Any one who has been there will carry away with him warm recollections of the kindly people whom he has met, and be glad when the time approaches when he can return to this hospitable country.

HEROLD BASSETT.

"Essentials of Pianoforte Playing"

Boston, Sept. 20.—"The Essentials of Pianoforte Playing," being a practical system of mind and finger training by the well-known composer, Clayton Johns, will be published this week by the Oliver Ditson Company. The work is divided into thirteen parts, and is intended for students who have already advanced to familiarity with the notes and their time values, and who have acquired certain ease in reading the less difficult music. The book contains many interesting half-tone cuts, showing the correct position of the hands in playing. In the preface it is stated that the aim of the book is to make analysis and theory go hand in hand, no technical without a corresponding theoretical step being taken. The book is a valuable addition to literature on the subject of pianoforte playing, and well deserves the attention of both pianists and teachers.

D. L. L.

Mme. Bartlett Engaged for Ocean Grove Summer Festivals.

Boston, Sept. 13.—Mme. Gardner Bartlett, the soprano, will return to Boston shortly from New York, where she has been the guest of Mme. Nordica-Young at Deal Beach, N. J., where the Young estates are located. Mme. Bartlett has been engaged a year in advance for the Ocean Grove concerts to be held next Summer. During her stay in New York Mme. Bartlett will make arrangements for her studio, which will be in charge of Alfred Hunter Clarke.

D. L. L.

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BERTHA CUSHING CHILD, BOSTON CONTRALTO, AND HER CHILDREN IN SUMMER POSES



Mrs. Child, Photographed in Marshfield Hills, Her Summer Home, on the South Shore of Massachusetts

Boston, Sept. 20.—Mrs. Bertha Cushing Child, the contralto, has returned to her home in Brookline after spending a delightful Summer in the country, some of the time being in Falmouth, Mass., and the latter part of the season in Marshfield Hills, on the South Shore. Mrs. Child will resume her church work at the King's Chapel and Temple Israel, and has also been re-engaged as a member of the faculty of the

Quincy Mansion School, an exclusive school for girls at Quincy, Mass., where she will have charge of the vocal department. She will be heard in recital and concert in many important events in Boston and the East during the coming season.

Mrs. Child was particularly successful in her work last year, singing at a great many private musicales and also in a number of important concerts and recitals. She



On the Left, Persis Rice, Daughter of Mrs. Alice B. Rice, the Soprano, and Mrs. Child's Children

has spent much time this Summer in preparing a new repertoire, and will bring out some novelties this season. Her singing of a number of unusually beautiful Jewish folksongs last season attracted much attention, and a number of new songs of this character have been added to her list. Henry Gideon, the organist, who has taken an equal interest with Mrs. Child in the production of these songs, has been instru-

mental in bringing to light several new and particularly melodious songs.

The accompanying pictures were taken at Mrs. Child's cottage at Marshfield Hills, one showing Mrs. Child sitting on the veranda and the other her three beautiful children, who are taking afternoon tea with little Miss Persis Rice, daughter of Mrs. Alice Bates Rice, the Boston soprano. Mrs. Child's little ones are seated on the right.

Bar Harbor's Budding Plans

BAR HARBOR, ME., Sept. 20.—Plans of note are already under way for the events at the Building of Arts next year. There will be six entertainments in its series (two more than this year), one less concert and three dramatic entertainments. Henry Lane Eno and Mrs. Harriet Blaine Beale are superintending the dramatic end, while Mrs. Robert Abbe and Dave Hennen Morris are chairman and secretary of the concert committee. The building has been a real musical center this Summer, and is filling its purpose more and more each year. The board of directors is composed of Mrs. Henry F. Dimock, Mrs. Robert Abbe, George B. Dorr, George W. Vanderbilt and Henry Lane Eno.

Margaret Keyes at Worcester Festival

Margaret Keyes has been chosen the leading contralto at the coming Worcester Music Festival, and as such has been assigned the contralto rôle in Liszt's "Missa Solemnis," which will have its first production in America at this festival. She has also been chosen as soloist for the symphony concert on Friday afternoon, October 1, when she will be heard in an aria with the orchestra. Miss Keyes has just returned to New York from a camp-

ing vacation at Old Forge, in the Adirondack Mountains. One of her early engagements of the season will be a song recital in Toronto.

Musicians Aid in Greeting Explorer Cook

The committee for the reception of Dr. Frederick Cook, the explorer, has appointed Arthur Claassen and Leopold Winkler, the directors of the Conservatory of Musical Art, to take part in the music arrangements. They have contributed to the fund, and arrangements will be made to decorate and illuminate their building.

Christine Miller in Recitals

Christine Miller, who has been engaged for the Worcester Festival this month, will make a specialty of recital programs this season. A number of the most important women's clubs of the country have already engaged Miss Miller for song recitals, prominent among which are the Amateur Musical Club of Chicago, the Thursday Musical of Minneapolis, the Fortnightly Club of Cleveland, and at Franklin and Clarksburg, W. Va. Miss Miller will appear as soloist with the Pittsburgh Symphony Orchestra, under Emil Paur, at McKeesport, on November 9.

Jeanette Fernandez Plans Tour

Jeanette Fernandez, the coloratura soprano, has returned from her Summer's vacation, which was spent on Lake Placid, and has resumed her teaching. Her concert work, which will begin in the late Fall, will include many engagements around New York and a tour through the Middle West. This latter is now being booked by her manager, George S. Grennell.

During her last two weeks in the country Miss Fernandez appeared in two concerts with the Max Barr Trio, at the Grand View Hotel, singing "My Heart Ever Faithful," Bach; a group of songs by Hahn, Thomas and Napravnik; "Fairy Lullaby," Beach; "Where Blossoms Grow," Sans Souci; "Caro Nome," Verdi, and other numbers. She was enthusiastically received and was forced to respond with double encores on each occasion.

Gertrude Sans Souci Publishes Two New Songs

Gertrude Sans Souci, formerly of Minneapolis, but now a resident of Chicago, is in New York attending to the details of the publication of several new songs. Mme. Sans Souci is widely known as a composer-pianist, but is perhaps more widely known through her recitals throughout the coun-

try. Her especial delight is to give programs devoted to her own songs and piano compositions and the works of other American composers, and these programs have been enthusiastically received by many clubs in all parts of America.

Mme. Sans Souci is now arranging for such a concert tour for the coming Winter, and is planning to include several new works which are now being published.

C. V. Bos's Two Engagements

BERLIN, Sept. 12.—Coenraad V. Bos, Dr. Willner's well-known accompanist, could not appear all last season with his creation, the Dutch Trio; and to the great disappointment of many of his admirers, on account of his second American journey, he will only be heard twice with this trio. The dates are: Berlin, September 26, and Leipsic, September 27.

Florence Mulford in Charity Concert

Florence Mulford, the mezzo-soprano, formerly of the Metropolitan Opera Company and the Neues Königliche Opern Theatre, of Berlin, and Mme. Annie Louise David, the harpist, have been engaged for a concert to be given in the aid of charity, under the auspices of Mr. Haage, in Reading, Pa.

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MUSIC LECTURES IN BROOKLYN'S ACADEMY

Metropolitan to Give Twenty Performances—Schumann-Heink Concert Opens Season

The first concert of the Brooklyn musical season will be held at the Academy of Music on September 29, when Mme. Schumann-Heink will be heard. The celebration of the Hudson-Fulton Centennial hastens this event. Other affairs scheduled are the Schiller birthday celebration, when Arthur Claassen will lead the Brooklyn Arion Society. This will be on November 30. In the following month the Brooklyn Oratorio Society appears at a Gladstone centennial. The musical centenary of Schumann, born on June 8, 1810, will be observed just before the season's end next May.

Twenty opera nights have been subscribed for the Metropolitan Opera Company in place of last season's fourteen. These, it appears, are independent of the Institute control. Five Friday concerts by the Boston Symphony Orchestra are scheduled from November 12 to March 25. Five lecture recitals on the programs to be played by the Boston Orchestra are now arranged for as many Thursday afternoons, at 4 o'clock. The speakers will be: On November 11, Louis C. Elson, of Boston; December 9 and February 24, Howard Brockway, of Baltimore; January 13, T. W. Surette, and March 24, D. G. Mason, both of New York.

Of Strauss's "Elektra," which the Manhattan Opera Company is to produce, though not in Brooklyn, one of the first public discussions will be given in that borough on Tuesday evening, October 26, by Carl Fiqué. The leader of the United German Singing Societies will lecture also, beginning September 28, on Wagner's "Lohengrin," Weber's romantic operas, Haydn's symphonies and Smetana's "Bartered Bride."

Strauss, Debussy, Saint-Saëns, Cesar Franck and the Russians are composers about whom D. G. Mason will talk from November 12 to December 17, all on Friday nights. T. W. Surette has Monday evenings, January 10 to February 14, to illustrate the chamber trios of Brahms, quartets of Schumann and Debussy, and symphonies of Tchaikowsky.

That a "Ring" cycle of operas may be sung is more than half implied by the four Wagner recitals by Thomas A. Humason. His Monday talks will include: On February 21, "Rheingold"; February 28, "Walküre"; March 7, "Siegfried," and March 14, "Götterdämmerung."

Converging toward Strauss is a course by John C. Griggs, of Vassar. Beginning on Tuesday, March 22, with "The Influence of Comic Opera," he tells also of the violin, wind instruments, ancient church music, the songs of Hugo Wolf and those of Strauss.

The last of the musical lecturers will be Arthur Whiting, who will announce in April his subjects for three Mondays in May.

Russo Pleases at Sunday Concert

Domenico Russo's singing of an aria from Massenet's "Le Cid" and F. Peters's song, "I Know," was a notable feature of last Sunday evening's concert at the Man-

hattan Opera House. The Italian tenor was in splendid vocal condition, and earned every echo of the vociferous applause which greeted him. Mme. d'Alvarez, Miranda, Duffault, Beck, Nicolay, Walter-Villa and Regina Vicario also sang. Both conductors, Sturani and Nicosia, took part.

BUSY BOSTON TEACHER RETURNS FROM CANADA

F. W. Wodell, Who Directs People's Choral Union, Plans Choral Work for the Coming Season

Boston, Sept. 20.—Frederick W. Wodell, the vocal teacher of this city and conductor of the People's Choral Union, has just returned from a long vacation trip to the Canadian West, during which he included visits to the Muskoka Lakes and



Frederick W. Wodell in Canada—Boston Teacher, on Left, Visits Former Pupil, Roy Syer, Baritone

Lake Champlain. While in Montreal and Toronto Mr. Wodell met several old pupils, among them Roy Syer, who is baritone soloist of St. Paul's Church.

The above picture was taken at Mr. Syer's residence, and shows Mr. Wodell at the left and Mr. Syer at the right.

Mr. Wodell is planning for an especially busy season, and already has many applications from new pupils from outside of Boston as well as in the city. He proposes to give several recitals of new compositions during the Winter, introducing his advanced pupils.

The work of the People's Choral Union, which he is to conduct during the coming year, will be resumed in October and will include two particularly fine standard oratorios.

D. L. L.

Baltimore Pianist to Wed

BALTIMORE, Sept. 20.—The engagement of Velma Tyson Rawls to Edgeworth Smith, of New York, is announced. Miss Rawls is a gifted Baltimore pianist, though a native of Greenville, N. C. She graduated from the Peabody Conservatory of Music with high honors, being one of the youngest graduates from that institution.

W. J. R.

BRILLIANT START FOR CINCINNATI SEASON

Schumann-Heink, Sembrich, Duncan and Damrosch to Begin Year's Music

CINCINNATI, Sept. 20.—A splendid series of concerts will open the musical season here in October. The series will consist of three concerts to be given in Music Hall, and the artists selected are Mme. Schumann-Heink, Mme. Marcella Sembrich and Isadora Duncan, with Walter Damrosch and his New York Symphony Orchestra.

Mme. Schumann-Heink, who is a great local favorite, will be heard on Wednesday evening, October 13, opening the series, as well as the regular local season.

The second concert will present Mme. Sembrich, on the evening of Thursday, October 21. She has not sung here in several years.

The final attraction of the series, Isadora Duncan, with Walter Damrosch and his New York Symphony Orchestra, will come on the evening of Thursday, October 28.

Leopold Stokowski, the new conductor of the Symphony Orchestra, has completed the task of organizing the orchestra. All the positions have been filled, and the men will soon be called together for rehearsals. Mr. Stokowski is expected to arrive here toward the end of this month. Frank E. Edwards, manager of the orchestra, left this week on a trip through Ohio, Indiana and Illinois to complete arrangements for several important tours which the orchestra will make during the season.

Sousa and his band will give two concerts here in Music Hall on the afternoon and evening of October 6.

The board of directors of the Mozart Club met on Monday evening to prepare plans for the club's coming season.

Frederic Shailer Evans, who commences his twenty-first season as piano teacher at the Conservatory of Music this year, has been from coast to coast, going first to his home in New York and then by way of the Grand Canyon of Arizona to the Pacific Coast, visiting all the cities along the way from Los Angeles to Seattle.

Signor Tirindelli spent the Summer among his many friends in and near Cincinnati, and Hans Richard, who occupied a cottage near Epworth, spent a delightful Summer there in preparation for his Winter programs.

Bernard Sturm, violinist, with Mrs. Sturm, divided his Summer between the lakes, Manitoba and Milwaukee. He managed, however, to devote considerable time to the completion of some new songs which will be brought out this Winter. Julius Sturm devoted most of his vacation to the Cincinnati Symphony Orchestra, making flying trips to New York, Chicago, St. Paul, Pittsburg and Washington.

H. Ray Staater, pianist, spent a pleasant vacation in Northern Ohio. Mrs. Morris Wickersham, pianist, returned again this Summer to her old haunt at Ocean Grove. Albert Berne is back again in his studio, after several weeks spent in his favorite pastime, fishing at Macatawa, Mich. Frances Moses, the voice teacher, had a Summer of complete rest at Bemis Point, Lake Chautauqua. Cosby Danby, pianist, was at Sulphur Springs, Okla.

L. Drew Mosher has opened his studio in the Odd Fellows' Temple. He and his

family have been at Foy Cottage, Ryland, Ky., the past three weeks.

On Tuesday evening Mrs. Flora McIvor Smith presented Margain Siewers, one of her most talented pupils, in a song recital at the residence of Mrs. W. J. Williams, Walnut Hills.

Olive Hamer has returned after a quiet Summer spent on the Jersey coast. On Friday Miss Hamer resumed her work in the voice department of Oxford College.

Edward Stumpe has returned from New York. He has been engaged for grand opera by Oscar Hammerstein, and will coach for "Il Trovatore" and "Faust" with Mrs. William McAlph until March, when he will join his company in the East.

The Music Lovers' Club, of the Highlands, Ky., held its opening meeting for the new year last Wednesday morning, at the home of Mrs. Craven, Villa Place. The club is looking forward to a very interesting and profitable musical year, and many charming and unusual programs have been prepared for the various meetings to be held regularly each month.

The Norwood Musical Club is eagerly looking forward to the early Fall, when its meetings will be resumed. The calendar committee—Mrs. Lester Blair, chairman—is planning an attractive series of recitals. Eight recitals are included in the scheme, six of which will be regular meetings on the Fourth Tuesday, with Mrs. William Campbell, Cora Maguire, Mrs. William Winkelman, Mrs. Sue Nembach Steinie, Mrs. Walter Beecher and Mrs. Charles Hess as chairmen. Mrs. Lester Blair will be the chairman in October and December. The committee has made a very happy selection in securing Mrs. Clara Rimanoczy, the well-known concert and opera singer, to open the season with an evening artist program, October 27.

Walter Esperger has opened a piano school in Hyde Park.

F. E. E.

SINGING SOCIETIES IN HUDSON-FULTON PARADE

Between 12,000 and 15,000 Germans to Be in Line—Floats to Represent Scenes from the Operas

German singing societies will form an important and attractive part in the great carnival parade of the Hudson-Fulton celebration to be held on the night of Saturday, October 2.

According to the present estimate, there will be between 12,000 and 15,000 members of these German organizations, musical and otherwise, in line. It is confidently expected that the floats, many of which will represent scenes from famous operas, and which have already been constructed for this parade, will surprise even those who have witnessed similar affairs in Cologne, Paris, Berlin, Rome or New Orleans.

Theodore Henninger, president of the United Singers of New York, under whose management the Sängerfest was held in June in Madison Square Garden, is at the head of the organization formed to bring together the societies, to arrange for the costumes, the equipment and distribution of the floats among the participants, and other details.

Included in the parade will be the following floats:

"Song," Mozart Verein; "Arion," Arion of New York; "Beethoven," Beethoven Männerchor; "Aeolus Harp," Eichenkranz Ladies' Chorus; "Lohengrin," Eichenkranz; "Lorelei," Heinebund; "Fafner's Death," Schillerbund; "Queen of Sheba," New York Sängerbunde; "Götterdämmerung," Riverside Quartet Club; "Meistersinger," Kreutzer Quartet Club, winner of the Kaiser prize at the Sängerfest; "Die Walküre" and Tannhäuser, United Singers of the Bronx; "Freischütz," "Siegfried" and "Origin of Poetry," United German Singers of Brooklyn.

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WHY PLAY TO EMPTY SEATS? ASK ORGANISTS

What Is the Matter with the Organ and the Free Recital, that People Do Not Attend? They Query

"Why is the free organ recital unattended?" is a burning question that is being asked by organists all over the country. "Why," they continue, "does the audience come to hear the assisting soloist, and after his or her numbers are done, why does it depart and leave the poor organist to finish his recital to empty benches?"

These questions have aroused much discussion, and perhaps no other subject occupied so much time at the recent convention of the National Association of Organists at Ocean Grove. But the controversy has not been confined to the Ocean Grove convention, for it has broken out in the newspapers from Maine to California.

Possibly the New York *Evening Post* stated the cause in a nutshell when it asked the following question:

"The pianist has the power of accenting individual tones, and the organist has not; is that the reason why people will pay to hear the former, while the free organ recitals go by unheeded?"

This statement aroused a correspondent, who gave as his reasons the facts that the free organ recital is considered worthless because it is free, and that it fails to please because it is too mechanical. As he says: "To the untaught mind that which may be obtained without cost is considered worthless; therefore the splendid work expended upon an organ recital should by all means be made an object of pecuniary interest."

"The reason for this lack of interest in the organ does not lie in the inability to accent individual tones alone. This difficulty may be overcome by dwelling upon a note and thus emphasizing, if not accenting it, but the whole interpretation of the work to be performed must be minutely determined before the hands are placed upon the keys. The organ is an orchestra in itself, and the effects obtained from it are marvelous, but they all must be ascertained beforehand—nothing can be left to the sudden inspiration of the moment, therefore the unbidden, the unconscious, which is the fine flame of art, is powerless to come."

But the latter part of this statement has trespassed on the domain of Robert Hope-Jones, the champion of the "unit system" and the builder of the organ at Ocean Grove. Mr. Hope-Jones says that every pipe in an organ should be enclosed in a swell box, thus bringing all pipes under control, so that expression may be given any passage, and that the passing of the church organ for concert work and the installing of concert organs will solve the "free recital" question. Furthermore, he ventures on a prophecy as to the comparative status of the organ and orchestra twenty years hence:

"It is absurd indeed that we should have pipes in our organs that have no expression. What would we think of music produced by an orchestra in which half the players have been told they were never to use expression, but were always to either play full power or to remain silent! We

are none the less absurd when we leave our pedal organ and great organ devoid of expression power. If swell boxes be made of cement and if the shutters be placed on the top immediately over the side, instead of at one side, we lose nothing by enclosing every pipe in the organ and we gain enormously."

"The organ is now at a most important period in its history. It is going to be introduced and become prominent in secular work. I predict that within twenty years an orchestra, as we know it to-day, will not attract attention. In twenty years from now you will hardly be able to point to a single orchestral concert unless it has an orchestral organ behind it as its chief component."

These matters caused prolonged discussion at the Ocean Grove convention, and the consensus of opinion was that free recitals were in a sense undignified, that they cheapened the art and that they did not accomplish that for which they were given. The proposed remedies were the omitting of soloists, so that the recital would have to depend on itself for the audience; the more careful preparation of programs, care being taken to fit the program to the audience; the shortening of the recital to an hour; the building of town halls and the installation of concert organs.

N. Y. SYMPHONY'S CONCERTS

Will Give a Berlioz Cycle—Sixteen New Theater Performances

The plans for the coming season of the New York Symphony Orchestra, of which Walter Damrosch is conductor, were announced last week. They contained the information that the Sunday evening concerts and afternoon concerts, beginning November 7, will be held in the New Theater. There will be sixteen of these, besides eight Tuesday evening concerts in Carnegie Hall.

The last five Sunday afternoons will be devoted to a Berlioz cycle, which will include a complete performance of "Romeo and Juliet," with the assistance of soloists and a chorus, and the first production in America of "Lelio, ou le Retour a la Vie," a dramatic symphonic work intended as a continuation of the "Symphonie Fantastique." A Debussy program is promised which will include a new "Marche Ecossaise" and the "Children's Corner" suite. Other novelties will be a "Ballade" by Liadow and a Suite, No. 3, of Moskowski.

The centenary of Schumann's birth falls in June, after the close of the regular season.

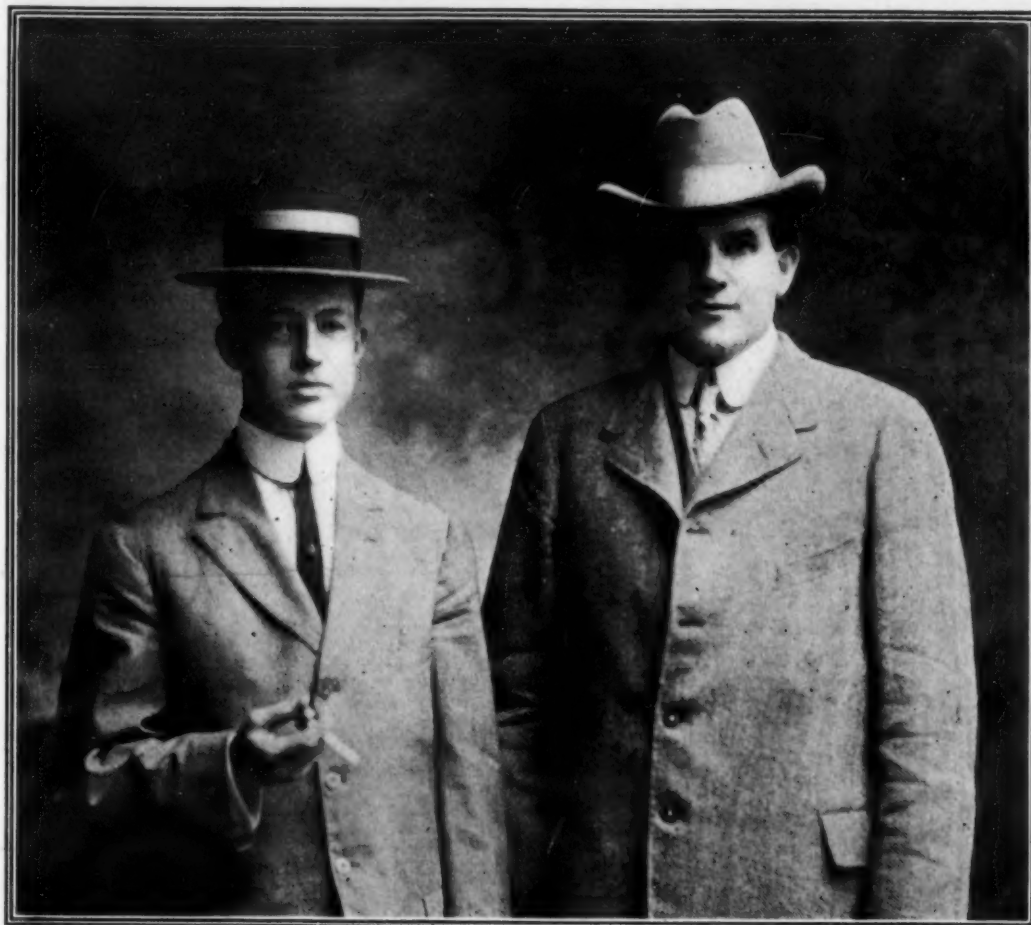
Grennell Artists Engaged

George S. Grennell, the manager of concert artists, announces that he has completed arrangements for Harvey Hindermeyer, the tenor, to sing for the Browning Society of Philadelphia, on November 3. He has also placed Mme. Isabel Bouton as the principal soloist at the Manchester, N. H., festival.

Florence Austin in the Northwest

Florence Austin, the violinist, is to play on the Pacific Coast in connection with her tour of the Northwest, and may go as far as Canada. Most of the Western engagements are return concerts, which speaks well for her playing of last year. When not busy with her concert work Miss Austin will be M. Musin's chief assistant at his virtuoso school.

COMPOSER AND TENOR WHO SINGS HIS WORKS



John Beach, the American Composer, and Harry Barnhart, the Tenor

Harry Barnhart, the tenor, repeated his splendid Western successes recently in a recital in Gloversville, N. Y., with John Beach, the composer and pianist, whose home is in that city. The program contained modern American songs—a field in which Mr. Barnhart is proving himself a pioneer of the first order—operatic arias and songs of the German romantic period. Mr. Beach played works of Schumann, Chopin and Fauré, as well as compositions

of his own. He also accompanied Mr. Barnhart. A feature of the program was Mr. Beach's dramatic monologue on the text of Browning's "In a Gondola." Mr. Barnhart has made a particular study of this work, and was rewarded with tumultuous applause for his intensely dramatic interpretation of it. Mr. Beach's song, "If I Had a Boy Like You," also found many admirers. Mr. Beach has just completed a two-act opera, "Jorinda and Jorindel."

Tali Esen Morgan Resigns Direction of New York Festival Chorus

C. B. Wilson, the secretary of the New York Festival Chorus, the offices of which are at No. 1947 Broadway, announces the resignation of Tali Esen Morgan as director. The resignation was accepted with regret by the governing committee of the chorus, which is most appreciative in its commendation of the work of Mr. Morgan, both in New York and Ocean Grove. The chorus will maintain its organization, and is now considering the choice of another director.

Oscar Saenger to Resume Teaching

Oscar Saenger will resume teaching at his studio, No. 51 East Sixty-fourth street, on Monday, September 27.

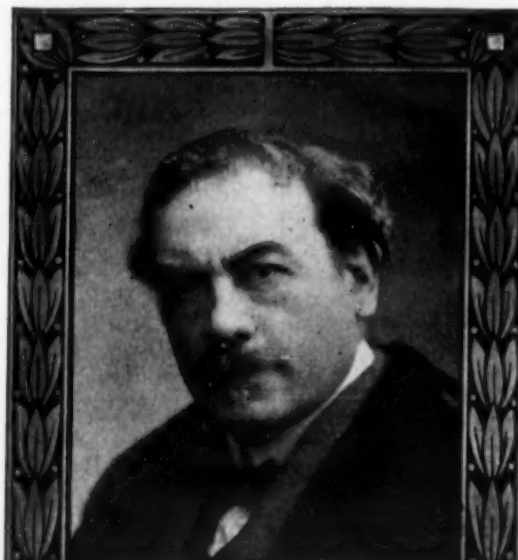
EXTORTIONISTS' GRIP ON OPERA SINGERS

[Continued from page 1]

Manhattan, had been approached at her hotel by the men, but had refused to hold converse with them.

It was learned that for the last five years a clique has been operating at the Metropolitan. During the régime of Heinrich Conried the then director was seriously annoyed by being unable to break up what was termed a "public nuisance."

"I recall the first season that Salesa, the French tenor, sang at the Metropolitan,"



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Australian Violinist

FREDERICK HASTINGS, Baritone



Luella Chilson-Ohrman, soprano, will spend the month of October in New York City and vicinity.

Isidore Fieldman, pianist, pupil of Sigismund Stojowski, announces a recital at the Waldorf-Astoria, in New York, on Saturday evening, September 25.

"Old Dutch," the musical comedy by Victor Herbert, Edgar Smith and George V. Hobart, will have Louis F. Gottschalk for its musical director.

Luella Anderson has recently been elected violin instructor in the musical conservatory of Morningside College, Sioux City, Ia. Miss Anderson graduated from the American Conservatory of Music in 1908.

The first prize for passing the best entrance examination into the music department of Yale University was awarded to Lucy B. Woodward, of Hartford, Conn., for the current year.

Mme. Alice Lakin, the English contralto, has been engaged for the performance of the "Messiah" to be given at Minneapolis, Minn., December 25 by the Minneapolis Philharmonic Society.

Sigismund Stojowski, the eminent Polish pianist, has been engaged by the Northwestern University at Evanston, Ill., to close its series of artists' recitals. He will play there toward the end of April, 1910.

Jessie K. Dewell, of New Haven, Conn., an exponent of the Fletcher system of music study, has returned from a Summer spent in Eliot, Me., and Perry, N. Y., and has opened her studio. She will devote two days a week to teaching in Greenwich.

Sarah Goldstein, a promising young soprano of Montreal, and a protégé of Lady Allen, has gone to Milan, Italy, to finish her musical education. Miss Goldstein is a pupil of William H. Lee, the well-known New York voice specialist, and has improved wonderfully under his guidance.

Frederic Martin, the basso, has again been re-engaged by the Boston Handel and Haydn Society as soloist for the performance of the "Messiah," to be given the middle of December. He has also been engaged by the Minneapolis Philharmonic Society as one of its soloists.

The Canton, O., Symphony Orchestra, which had as its soloists last year Arthur Hartmann, the violinist, and Mme. Florence Mulford, the mezzo-soprano, has engaged as soloists for the coming season Myrtle Elvyn, pianist, and Florence Hinkle, soprano.

The concert pianist, Mrs. Joyce Barrington-Waters, gave the first of a series of recitals to students at the Hartford, Conn., Conservatory on September 15. The program, which was performed in excellent style, contained works by Schumann, Chopin, Paderewski, Scriabine, Liszt and Schloerzer.

The Wisconsin Conservatory of Music, one of Milwaukee's leading music schools, has started upon the eleventh year of its existence with a record number of students registered. The faculty, representing experienced teachers and artists in all departments, has been strengthened this year.

Emma Abbott, a talented young singer, of Waukesha, Wis., and a niece of the late Emma Abbott, of grand opera fame, has left for Chicago, where she is rehearsing with the Beulah Buck Concert Company, of which she is to be the soprano soloist during a seven months' tour through the West.

The Pasmore Trio, of San Francisco, consisting of Mary Pasmore, violinist; Suzanne Pasmore, pianist, and Dorothy Pasmore, cellist, began its season's activities with a recital on Friday evening, September 17. Chester Herold, tenor, and Therese Ehrman, pianist, were the assisting artists.

The choral works, the "Messiah," "Ruth," "The Holy City," "Israel in the Wilderness" and the "Seven Last Words of

Christ," will be rendered during the coming season by the choir of the First Church of New Britain, Conn. H. E. Brewer, who has directed successfully in years past, will remain at the head of the organization.

Elsa Thornsward, of the Royal Opera at Elberfeld, Germany, recently gave a recital in San Francisco. Miss Thornsward is a native of San Francisco, and has spent four years abroad studying, meeting with great success at Elberfeld in leading operatic rôles. In the above recital she was assisted by Frederick Maurer, her accompanist.

Grace Van Studdiford, who has been on tour in "The Golden Butterfly," arrived in New York from Rochester, N. Y., last Sunday and immediately went to Dr. Holbrook Curtis for treatment for a severe sore throat. She caught a cold a few weeks ago and was compelled to cancel her engagements in Utica and Rome.

The Harmonie Singing Society celebrated the tenth anniversary of its musical director, John A. Klein, and the thirty-eighth birthday of the president of the society Tuesday night. Bonifacius Pfoestah, the secretary, made an address. Charles Mills and John F. Bowles, of Statesville, N. C., were guests of the society.

Anil Deer, soprano, of San Francisco, recently gave a half-hour of music in the Greek Theater, Berkeley. Miss Deer claims the distinction of attaining 1,164 notes to the minute in trilling, which is said to be 350 more than the highest number attained by any other singer. She is a pupil of Charles H. Reed.

De Cortez Wolfungen, a tenor, well known in Buffalo and Berlin, has located in Pittsburg and will open a studio. His recital repertoire includes selections from forty operas and a wide range of German, French, Italian and English songs. Mr. Wolfungen was for a year and a half associated with Lamperti.

Harold Randolph, director of the Peabody Conservatory of Music, Baltimore, has returned from his Summer home at North East Harbor, Me. This is expected to be the busiest season of the conservatory's existence, and the enrolment of the largest number of pupils in the history of the institution is anticipated.

Bruch's "Fair Ellen," with Herbert L. Waterous, of the Metropolitan Opera Company, as one of the soloists, will be sung by the chorus choir of the First Methodist Church of Meriden, Conn. Frank Treat Southwick, the organist and choirmaster, an efficient musician and director, is planning many important musical events for the coming year in his home town.

Benjamin F. Henderson has been appointed choir director and tenor soloist of the choir of Fayette Street Methodist Episcopal Church, Baltimore, and Elsa Wortcha Jimison has been appointed soprano soloist. The other members of the choir are Harry Dittman, baritone, and Mrs. J. N. Pickering, contralto. W. Chester Sederberg is organist.

Joseph Pache, director of the Oratorio Society of Baltimore, has returned from his vacation abroad. Mr. Pache spent some time in Copenhagen visiting Asger Hamerik, who was for many years director of the Peabody Conservatory of Music. He also spent some time at Bertrich with Max Fiedler, conductor of the Boston Symphony Orchestra.

Among the soloists who have appeared on the roof garden conservatory of the Rittenhouse, Pittsburg, since its opening a few weeks ago are Christine Miller, contralto; Frederick Cutter, basso; Mrs. Charles Farrow Kimball, soprano; Ida Mae Heatly, contralto; David Stephens, tenor, and Henrietta Bowlin, contralto. Besides these the Mendelssohn Trio took part.

The New Haven String Orchestra, founded three years ago by Professor Isidore Troostywk, of the Yale Music School, will begin its fourth season with a rehearsal on October 4. The officers for the

coming year are: Dr. Charles W. Vishno, president; George Fulton, vice-president; John H. Pardee, secretary and treasurer; Rowland E. Leach, librarian; Hendrika Troostywk, concertmaster.

Harry Barnhart, the popular tenor, will be one of the soloists at the second benefit performance at the Belasco Theater on Sunday evening, September 26, given by the Golden Gate Professional Club. This organization, founded two years ago by Mrs. Beaumont Packard and fourteen other loyal Californians, has become one of the most important societies of its kind in New York.

Carl Lanzer, the veteran violinist, who for many years has been prominent on the concert platform in the East, will make his first appearance in San Francisco during October. Lanzer makes a specialty of renditions of old folksongs, and is said to be a master in this line. While he has been on the platform for nearly thirty-seven years, this is his first Pacific Coast tour. He received his musical education in New York City.

E. O. Kney was elected president of the Madison, Wis., Männerchor for the thirteenth time at the recent annual meeting of that society. Under the able management of Mr. Kney the Madison society has attained an enviable name. Other officers elected were: Jacob Esser, vice-president; J. I. Bullesbach, secretary; Michael Kurz, assistant secretary; August Scheibel, treasurer.

The All-Milwaukee Band, an organization composed of one hundred musicians from all the bands of the city, recently gave a concert in Milwaukee. Christopher Bach, the city's veteran bandmaster, directed the orchestra in his own composition, the "Jubel" overture, and was followed by F. W. Brunkhorst, Hugo Bach and Oscar Dunker, the latter directing the orchestra in "William Tell." Walter Clauder conducted the band in "The Star Spangled Banner," the closing number, which was roundly applauded.

James Stephen Martin, who recently returned from Europe, has reopened his studio in Pittsburg and will begin the season's work at once. Chief among Mr. Martin's activities may be mentioned the Pittsburg Male Chorus, the Tuesday Musical Club Choral, the East Liberty Presbyterian Choir and the Pittsburg Playgrounds Association choruses. In addition to his regular Saturday afternoon musicales, which begin the first week in November, there will be a

series of recitals, each given by two artist-pupils.

A new comic opera, "The Lady in Red," by Edward Boltwood and Frederick J. Liddle, of Pittsfield, was presented for the first time in the Colonial Theater at Lenox, Mass., on Friday evening of last week. Jessica Bishop, daughter of Henry W. Bishop, represented *Rayon de Lune*, a dancing girl. She appeared in a solo dance, and her grace and charm greatly pleased the audience. Marshall R. Kernochan and Eleanor Purdy, of New York, and Reginald Burbank, a young playwright, also appeared.

A pianoforte recital was recently given in Freehold, N. J., by the pupils of Mrs. John B. Conover, assisted by Ruth Eastin, soprano; Lavinia Murphy, contralto, and Harold Tilton, violinist. The following pupils took part: I. Winfield Scott, Elizabeth Brakeley, Lillian Anderson, Margaret Hepburn, Edith Van Kirk, Sergeant Drake, Reta Schanck, Rena Hampton, Lieutenant Coit, William McMichael, Rachel Probasco, Marianna Conover, Nellie Combs, Helen Barkalow, Viola Stokes.

Mrs. Clara A. Korn has returned to her home in East Orange, N. J., after three months of rousting on the shores of the Shrewsbury River, and is now busily at work upon the opera which she began last season, after having completed her symphony in C minor. Mrs. Korn has written the libretto, the scheme and plot of which are entirely original, and has also finished the overture, including the instrumentation. She does not aspire to produce a music drama, so the chief feature of this opera will be its leaning toward pronounced melody, some of the lyrics and choruses being already sketched.

Susie Fennel Pipes has been elected violin instructor in the school of music of the University of Oregon, to succeed Anna Sadler, who resigned to accept a position at Ann Arbor, Mich. After studying with E. O. Spitzner, of Portland, Mrs. Pipes spent years of study with Theodore Spiering, both in this country and in Germany, returning from Germany only this last Spring to enter upon her work as a teacher and concert performer. Eva Stinson, who was absent last year on a year's leave of absence, studying in New York, has returned to the university and will be at the head of the department of vocal music. Mary Morgan will again be at the head of the piano department, and will be assisted by Alberta Campbell, Ina Watkins, Ethel Evans and Nellie G. Murphy.

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MANY NOVELTIES ON FIEDLER'S PROGRAMS

Boston Symphony Will Cover Musical Fields That Are Modern and Much Diversified

BOSTON, MASS., Sept. 20.—A new policy is being pursued by the Symphony Orchestra this year. In the stead of one announcement of its plans for the ensuing season, the details of the same are dribbling out in semi-weekly instalments. One day it is the increase of its concerts in New England cities; another time it is the engagement of a new horn player; another it is the appearance of Rachmaninoff, the Russian composer, conductor and pianist, at one pair of concerts, and now it is a list of compositions that Mr. Fiedler purposes to include in his programs during the course of the season. It is a long, diversified and generally interesting list, and indicates clearly that for the final year of his stay in Boston he has followed eagerly his own romantic, modern and ultra-modern tendencies.

Next Winter he purposes to repeat "Zarathustra," to revive "Don Quixote," unheard in Boston since Mr. Gericke's time, and "The Symphonia Domestica," first performed here under Dr. Muck, and to make, besides, three ventures of his own. One is *Salomé's* dance, an easily detachable fragment of the like-named music-drama, significant as absolute music, and the only part of the opera Boston is likely to hear until it joins the rest of the intelligent world and reclaims its operatic liberty. Another is a serenade for wind instruments that Strauss wrote in 1882, before he was twenty-one, when he was training his powers. The third is the only one of Strauss's tone-poems that has not at one time or another been performed in Boston—"Macbeth," the second of the series, standing between "Don Juan" and "Death and Transfiguration."

From Reger, the other conspicuous, in-

dividual and innovating German, Mr. Fiedler has a piece that is wholly new here, and another that already has been warmly welcomed. The new piece is Reger's most recent composition for orchestra, the long and elaborate "Symphonic Prologue to a Tragic Play," performed occasionally in Germany last Spring, unheard as yet in America, and to be played at the third pair of our concerts. The lesser living German composers have apparently yielded little that was new and interesting, and the only novel music from their hands on Mr. Fiedler's list is an "Epilogue to a Tragic Play," by Bohe, the young disciple of Strauss at Munich, whose tone-picture, "Taormina," and one of whose tone-poems about Odysseus have been played in time past at the Symphony Concerts.

From the Wagnerian imitators he purposes to revive Humperdinck's "Moorish Rhapsody," and one symphony of Bruckner, the seventh; while his German classics comprise one of Bach's Brandenburg Concertos for strings; the first, second, fourth, sixth and ninth symphonies of Beethoven—the choral symphony to be performed at the final pair of concerts with the choir of the Cecilia again assisting; the orchestral version of Beethoven's fugue for string quartet, Brahms's "Tragic Overture," fourth symphony and double concerto for violin and cello and orchestra, Goldmark's pretty little symphony, "The Rustic Wedding"; a concerto by Handel for strings, Liszt's glowing "Faust" symphony—with or without the choral close does not appear—and "Tasso"; three symphonies of Mozart and one of Haydn, and Schumann's overtures to "Manfred" and "Genoveva" and his symphony in B flat.

The French composers have yielded Mr. Fiedler less novel spoil. A year or more ago Henri Büsser, one of the conductors of the Opéra in Paris, arranged for orchestra a "Petite Suite" that Debussy had written as long ago as 1889 as a piano duet. Mr. Fiedler intends to repeat it here. Mr. Fiedler will revive César Franck's nobly imaginative symphony, Charpentier's warmly colored "Italian Impressions," and Saint-Saëns's symphonic poem, "Le Rouet d'Omphale" and his "Danse Macabre." From Berlioz's symphony, "Romeo and Juliet," he will take the "love scene" and the scherzo of "Queen Mab," and he will play for the first time here the recently discovered romantic overture that Berlioz wrote when he was full of admiration for Scott, and called "Rob Roy."

For romantic music the Russians stand Mr. Fiedler in good stead. From Tchaikowsky he will take the alternately sombre and lurid symphony upon Byron's "Manfred," the tone-poem, "Francesca da Rimini"; the overture fantasia to "Romeo and Juliet" and a serenade for strings. Rimsky-Korsakoff gives him the gorgeous piece of orchestral bravura, "The Spanish Caprice," and Glazounoff the suite from the ballet, "In the Middle Ages" and "A Song of Destiny," both new to the repertory of the orchestra. Mr. Fiedler, too, is discovering the new generation of Russian composers, the neo-Russians, as the Parisian experts call them. One is Rachmaninoff, whose visit to the orchestra will bring one of his concertos for piano and his tone-poem, "The Cliffs." The other is Scriabine, the rhapsodical dreamer, who writes symphonies of the universe, and also little pieces, like the "Revery," Mr. Fiedler has chosen. Across the Russian border, in Finland, the conductor has already testified to his liking for Sibelius's music, and next Winter he will play for the first time here two of his tone-poems, "A Saga" and "Night Ride and Sunrise," his legend of "The Swan of Tuonela," his suite, "Swan-evil," likewise new, and his second symphony, the more formal and "classic" of the three that he has written. From an-

other composer of the North, Sinding, Mr. Fiedler takes a "Rondo Infinito."

At last, too, we in Boston are to hear more of the orchestral music of the "new" Englishmen that hitherto only Elgar has represented on our programs. He will have his inning as an established composer, with the "Enigma" variations, probably his most satisfying orchestral piece, and a little suite, played last Winter in London, "The Wand of Youth," a revision and rescoring of some very youthful pieces written originally for private theatricals. More important, however, is Mr. Fiedler's discovery and evident admiration for Frederick Delius, and he announces no less than four of his pieces for next Winter for their first performances in America: "Appalachia," fourteen orchestral variations with a choral close, upon a negro melody that the composer heard in Florida—atmospheric music that reflects the sensations of virgin forests and

sleeping swamps; "Brigg Fair," a pastoral rhapsody for orchestra upon a folk-tune of the English fen-country; "In a Summer Garden," a rhapsody in its way in tone-picturing, and "Paris," a tone-poem of large dimensions that embodies eloquently Mr. Delius's sensations as he looks upon the city and its eager life by night. After Delius, Bantock, and from his music, which has oftener been choral than purely orchestral, Mr. Fiedler has chosen his delicately fanciful overture based lightly upon Ernest Dowson's verses of the weary and longing Pierrot and the unattainable moon-maiden—an atmospheric, dream-like, faintly melancholy piece of unusual charm and beauty. As for the American composers, Mr. Fiedler can choose better here than he can in Germany, but already he has decided to revive Mr. Loeffler's tone-poem, "The Death of Tintagiles," unheard for some years, and also his "Devil's Round."

Everil Woodbury Gives Piano Recital

BOSTON, Sept. 20.—Everil Woodbury, pianist; May E. Zangenberg, soprano, and Lillian Fuller, mezzo-soprano, gave a successful musicale at High School Hall, Leominster, Mass., last week Tuesday evening. Miss Woodbury is a pupil of the Fox-Buonamici School of Pianoforte Playing. Her numbers included: Rhapsodie Hongroise, No. 5; Etude in D flat, Liszt; Ballade, Rheinberger; Nocturne, Brassin; Impromptu in A flat, Chopin; La Gondola, Henselt; Movement Perpetuel, Weber.

D. L. L.

R. G. Weigester Has Great Success.

The Weigester Summer School of Vocal Music has just completed the most successful season in its history. Pupils from many different sections of the country were in attendance and the programs given at the weekly recitals vouch for the high quality of the work done. Mr. Weigester will return to New York City about the middle of September to resume his work at his Carnegie Hall studios and also as conductor of the Brooklyn chorus. He is looking forward to a season of musical activity.

Mme. Sherwood-Newkirk's Study Plans

Mme. Sherwood-Newkirk will reopen her New York studio, at No. 1225 Broadway, on October 1, and thereafter every Wednesday and Saturday from 9 A. M. until 2 P. M.

AMERICAN SINGERS PROMINENT IN BERLIN

[Continued from page 3]

agent just to get an opinion on her fitness for opera, not expecting at all to look for an engagement for another year. The result, however, was an immediate hearing from the directors of the Komische Oper, and in one week she had sung for her first agent, had been heard at a great opera house, had her contract signed and was on her way to America for a visit.

Miss Wetmore had a good schooling in acting under Rachel Noah, the famous actress who played with Edwin Booth, with whom she went through the dramatic version of every operatic rôle she learned. At her hearing before the directors she sang the aria from "Traviata" and Strauss's Prima Vera Waltz. In speaking to Director Gregor about the work, Miss Wetmore said that she realized that three things were necessary for success—first, a voice; second, musical intelligence, and, third, temperament. He answered, "You have shown that you have the voice, but it remains to be seen if you have the temperament for the acting. Being an American, I give you credit for having the intelligence."

LILLIAN JEFFREYS PETRI.

Eduard Napravnik, who is regarded as a Russian composer, despite his Bohemian birth, reached his seventieth birthday last month.

Karl Goldmark, the veteran composer, is writing his memoirs, which will be published during the Winter.

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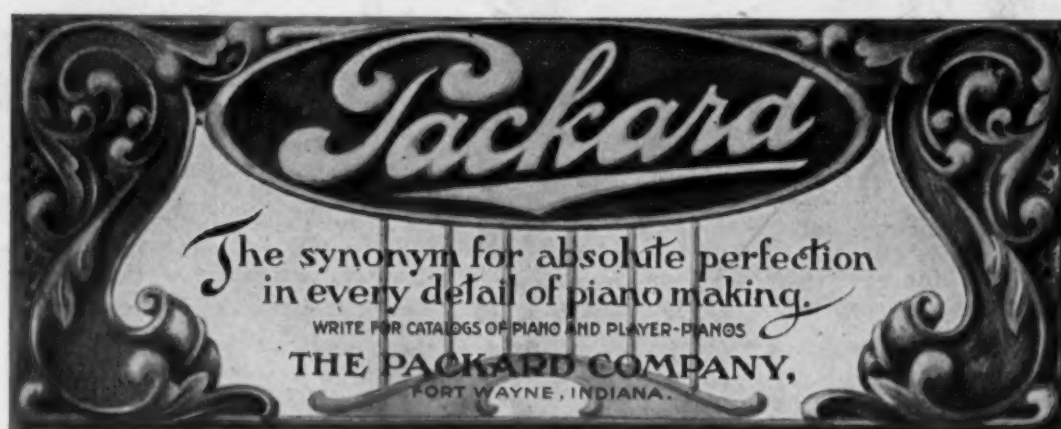
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